

NEWS — Information — Entertainment — EVERY WEEK
IN THIS ISSUE: START OF THE LIFE STORY OF JOHANN SEBASTIAN BACH IN WORD AND PICTURE

MUSICAL COURIER

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NEW YORK, SATURDAY, OCTOBER 11, 1930

WHOLE NO. 2635



Photo Gene Garrett

MRS. CARLYLE SCOTT,
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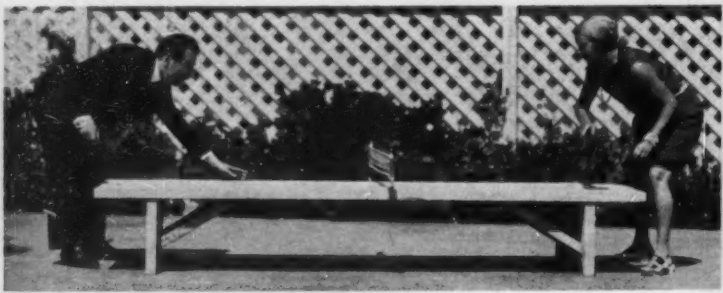
DR. HENRI VERBRUGGHEN
Conductor of the Minneapolis Symphony
Orchestra



Norton & Peel photo

The Minneapolis Symphony Orchestra

The Minneapolis Symphony Orchestra Season Opens on October 17. Sixteen Concerts Will Be Given and Thirteen Outstanding Soloists Have Already Been Announced. The University of Minnesota Is Collaborating With the Minneapolis Symphony Orchestra, and the Twin Cities Are Uniting, in Presenting to the Northwest the "World's Best Music in the World's Best Music Hall at Lowest Possible Prices."



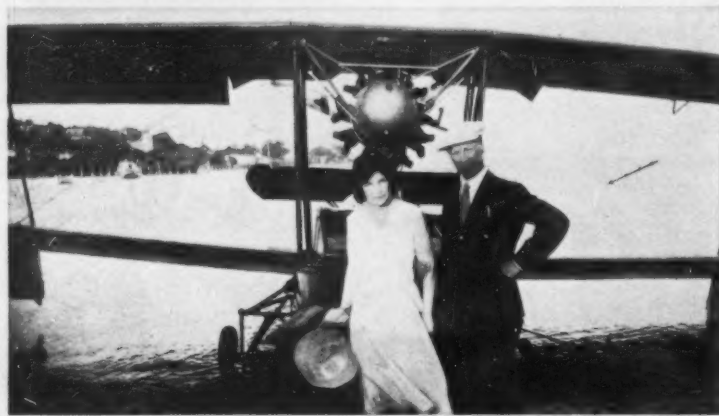
GRACE MOORE,
Metropolitan Opera soprano, playing a game of beach ping pong with her teacher, Dr. Marafioti. Miss Moore has been spending the summer making pictures in Hollywood for Metro-Goldwyn. (Photo by Clarence Sinclair Bull.)



ALFRED O'SHEA,
tenor, who will give his third New York recital at Carnegie Hall, on October 22. His program will include songs by Wolf-Ferrari, Handel, Wagner, Massenet, Bizet and other composers. (Photo by Mishkin.)



GENA BRANSCOMBE,
well known American composer, photographed at her studio in Putnam County, N. Y., with her dog, Sport, which she describes as a near-wirehaired terrier. Sport wears a very knowing look, and is, to quote Kipling, a dog "of infinite resource and sagacity." He was lost in the country seventeen miles from home, not long ago, and found his way back through the traffic to Miss Branscombe's New York apartment.



MR. AND MRS. OSSIP GABRILOWITSCH AT MACKINAC ISLAND, MICHIGAN.
Although there are no automobiles on the island, more advanced means of transportation is apparently popular. Mr. and Mrs. Gabrilowitsch are seen in the upper picture with their daughter, Nina.



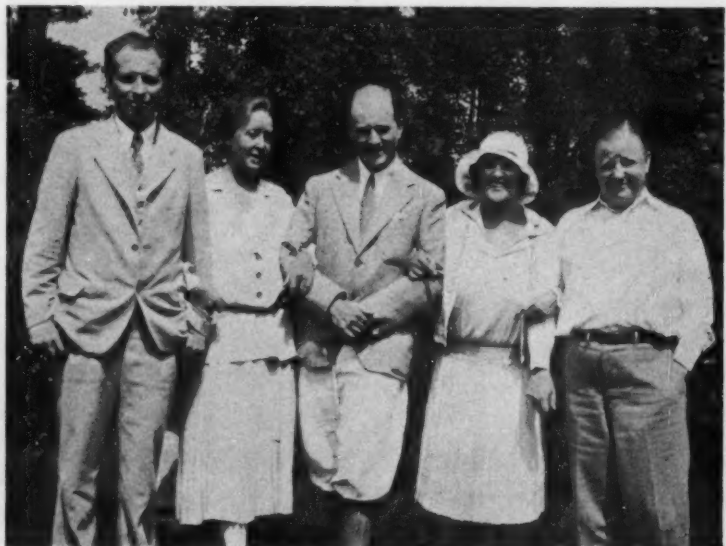
ALMA VOEDISCH
(left), having breakfast with her friend, Frau Ella Spitta, in Brandenburg, Germany. Frau Spitta belongs to the Composer Spitta's family.



VIRGINIA HEWITT FISHER,
pianist and accompanist, of West Virginia, who has made successful concert appearances in the Far West, as well as in the eastern states. The young artist has coached with John W. Claus both in Pittsburgh and Los Angeles.



DIMITRI TIOMKIN
(left), shows one of the musical numbers of his score to Edwin Carewe, which will be used for the latter's production of *Resurrection*, now being made for Universal Pictures at Hollywood.



SOME MEMBERS OF THE FRANK BIBB SUMMER COLONY AT CAMDEN, ME.
From right to left are Frank Bibb, Margot Jean, George Morgan, Jean Wirwell and George Bolik.

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WORCESTER, MASS. — Perfect October weather and exceptionally large and appreciative audiences marked the seventy-first annual music festival held here the week of September 29. Choral and orchestral concerts were given, with an impressive array of soloists. Intensive training, begun last January, was reflected in the fine work of the chorus of 350 voices under Albert Stoessel's direction. The principal choral numbers performed were Bach's Magnificat in D, Sea-Drift by Delius, Verdi's Te Deum, Parker's Hora Novissima and excerpts from Tannhäuser (Wagner). Soloists for the week included: Nina Morgana, Louise Stallings, Ethyl Hayden, Milo Miloradovich, sopranos; Nevada Van der Veer, contralto; Paul Alt-house, Stuart Wilson, tenors; Frederic Baer, Alexander Kisselburgh, baritones; Georges Barrere, flutist; Ruggiero Ricci, boy violinist, and Muriel Kerr, pianist. Cordial applause greeted the appearance of Mr. and Mrs. Percy Grainger in Friday's Artists Night program.

The orchestra included sixty New York symphony players, comprising practically the same group as the Chautauqua orchestra of this season. Albert Stoessel directed the afternoon orchestral concerts and also the evening choral programs.

The smoothly operating executive machinery of the Worcester County Musical Association, Hamilton B. Wood, president, secured sufficient subscriptions to wipe out the inevitable deficit, and a special list of sponsors was announced for the Saturday Chil-

dren's Concert. By means of these extra funds, it is planned to extend the educational advantages of this concert to more children.

OPENING CONCERT

The opening concert on Wednesday evening, October 1, presented four short choral works, including the Bach, Delius and Verdi compositions. For the Bach number (The Magnificat), the soloists were: Louise Stallings, Nevada Van der Veer, Stuart Wilson and Frederic Baer. They were received

(Continued on page 21)

Kathryne Ross Sings *Trovatore* in Italy

Word comes from Bassano del Grappa, in Italy, that Kathryne Ross, soprano, had a magnificent success there in her singing of Leonora in *Trovatore*. "The artist was so popular in that interpretation that she had to give five performances in six days. E. V."

Clairbert "A Sensation"

According to a telegram from Merle Armitage, manager of the Los Angeles Grand Opera: "Clairbert made one of the greatest sensations in Traviata on October 3 in the history of Los Angeles. Finest and most thrilling coloratura ever heard, augmented by histrionic ability of highest order. Great personal beauty. Remarkable flair for the stage. Clairbert is one in a generation."

SALVATORE AVITABILE,

vocal teacher and coach of many distinguished Metropolitan Opera artists, such as Marion Talley, Mario Chamlee and Stella de Mette. Pauline Turso has had a busy summer and is engaged for concerts and opera performances this season, and other pupils who have been active in concerts, singing for Vitaphone, etc., are Sylvia Miller, Evelyn McGregor, Marguerite Riegelmann and Anna Papa. Maestro Avitabile has resumed instruction at his New York studio.



Kleiber Scores at New York Debut Opens New York Musical Season As Leader of Philharmonic

Erich Kleiber, of Berlin, guest conductor of the New York Philharmonic Orchestra, made his debut with that organization at the opening concert of the local musical season, on Thursday, October 2, in Carnegie Hall.

The Kleiber program consisted of Weber's Freischütz Overture, Mozart's Serenade, No. 9, Beethoven's Eighth Symphony, and Strauss' Till Eulenspiegel's Merry Pranks.

It was a list of selections designed not for sensational exploitation of a prima donna conductor, but for dignified communion with great music by exalted master composers. Kleiber stood the test brilliantly before a large and highly critical audience.

His modest entrance and lack of flourish in bearing and demeanor predisposed the listeners in his favor, even those who were unacquainted with the fact that in Europe Kleiber is looked upon as one of the current distinguished heroes of the baton.

The interpretation of the Freischütz music at once established the conviction that Kleiber is a sensitive, thorough, and interesting musician. He emphasized the lovely melos in the score, he portrayed its dramatic qualities, and he made the orchestra into a plastic and picturesque medium.

Mozart's Serenade—written in his twenty-fourth year and scored lightly for strings, flutes, oboes, bassoons, horns and trumpets, and tympani—found Kleiber concerned purely with the effort to let the music tell its own simple and sprightly story. He kept his players in delicate tonal accord and fine rhythmic unity. The transparency of the score, with its refined embroideries, had an altogether amiable and subtly artistic presentation.

It was in the Beethoven measures that the solidity and breadth of Kleiber's talents first shone forth in their full significance. He stamped himself as a masterful interpreter of the great symphonist. The ebullience of the Eighth came to joyous hearing and yet its structural beauties never were defaced with attempts to let the baton rant, or to astonish the listeners with any arbitrary "reading." The tempos were vital but never extreme, the dynamic contrasts stayed within the limits of musical logic and tonal decorum, and the phrasing was pliable and yet entirely in the typical spirit of Beethoven. Altogether, the performance represented a lofty standard, and a resounding (Continued on page 32)

Successor to American Orchestral Society

The American Orchestral Society, directed by Chalmers Clifton, having been disbanded at the end of last season, a new society has been organized to take its place. This is called the National Orchestral Association, Inc. It will be conducted by Leon Barzin, who was a student with the American Orchestral Society last year and conducted several concerts with very distinguished success. During the season eight concerts will be given at Carnegie Hall, one each month beginning October 28, with two in April. Franklin Robinson, former executive director of the American Orchestral Society, has been appointed administrative director.

Hampton Wins Ovation in *Manon*

According to a telegram received from Los Angeles, "Hope Hampton's success in *Manon* was tremendous. The audience cheered and cheered again. She had the greatest ovation of her career and was in her best voice."

Viviani in *Lucia*

According to reports from San Francisco, Gaetano Viviani continued to score new successes with each role. Of his Henry Ashton, the Examiner said: "The Henry Ashton of Gaetano Viviani also was acclaimed. His

fine and robust baritone made stirring the ample melodies of his part." The Chronicle said: "That fine artist, Gaetano Viviani, was Henry Ashton, and he gave the character a robustness as graceful as it is rare."

Galli-Curci Sails for English Concert Tour

Mme. Galli-Curci and party sailed for Europe on October 3 on the Olympic for her second concert tour of the British Isles, during October, November and December. She was accompanied by her husband, Homer Samuels (composer-pianist), and Jack Salter, of Evans & Salter, her managers, who will be in charge of the tour.

Her opening concert takes place at Newcastle on October 13, following which she will appear in Manchester, Birmingham, Liverpool, Brighton, Leicester, Sheffield, Dundee, Middlesbrough, Edinburgh, Glasgow, Belfast, Dublin, and many other cities. Her first London recital will be given at Royal Albert Hall, Sunday afternoon, November 16.

Grace Leslie's Success in Berlin

According to a cable received from Internationales Impresariat of Berlin, "Grace Leslie's concert was a marvellous success, especially on account of her great art of interpretation. She had five encores and twelve recalls."



Photo by Apeda

LEON CARSON,

a successful vocal teacher with studios in Nutley, N. J., and the Sherman Square Studios in New York City, who has already resumed work in both places with an interesting array of talent.

Three Choirs Festival at Hereford Still Strong for Works of Elgar

Anglican Musical Tradition Sadly Neglected—Parsifal Instead of Tudor Motets—No Elijah for Once—Armstrong Gibbs' The Birth of Christ the Year's Novelty—Works by Bantock, Vaughan Williams, Kodaly Heard.

HEREFORD, ENGLAND.—Started two centuries ago, the Three Choirs Festival, held alternately each year at the three Church of England cathedral towns of Gloucester, Worcester and Hereford, is still going strong. This year the rotation brought the event again to Hereford. At this town, though it may be less imposing externally, there is always more atmosphere. The town is a link between the English West Country culture and that of adjacent Celtic Wales. In the cadence of the speech, in numerous traits of architecture and of local manner, one can trace the close affinities between these elements.

Hereford, moreover, seems more independent of the march of cosmopolitanism; it retains the old-world feeling that makes the advent of the Three Choirs Festival so singularly appealing. The cathedral of Hereford, also, has many mighty British musical traditions. One name alone makes it historically national, that of the great Dr. John Bull, whose name first became synonymous with British prowess abroad, not as a churlish and belligerent farmer, but as the epitome of musical distinction and finesse.

Bull was organist of Hereford Cathedral when only twenty-two years of age. There it was that Blythman, Master of the Choristers of the Chapel Royal of Queen Eliza-

beth, visiting the Lord Lieutenant, heard the organ-playing of this master of the keyboard and reported his skill to the Queen, with the result that Bull was summoned to London, appointed a Gentleman of the Chapel Royal and eventually became first Gresham Professor of Music, laying the foundations of British academic teaching in the vernacular by his obstinate refusal to lecture in Latin, a revolt in which he was upheld by the Queen, who over-rode the trustees of the Gresham bequest in his favor.

At Hereford it was that Bull first developed his magnificent mastery of keyboard technique, which later flowered in such brilliant works as the Walsingham Variations and the numerous other highly original works, which are the richest bloom of the Elizabethan virginal florescence, as preserved in the Fitz-William Virginal collection and other treasures of the times. Through these works Bull truly deserves the title of Father of Keyboard Music.

IGNORING HISTORY

Before one proceeds to treat of this year's Three Choirs Festival, one cannot but remark a curious lack of historic feeling which recurs at each year's events, alike at Gloucester, Worcester and Hereford. That is, while this is a Church of England festival,

little or nothing is done to maintain an Anglican musical tradition in the music given, and little if any of the splendid Tudor music to which all three towns contributed renowned musicians of the period finds a place in the festival programs.

ANTIQUE FEATURES

This year brought a Christmas Mystery by the German composer, Philipp Wolfrum, a work written in the spirit of the mediaeval miracle play. Although partaking of the more sophisticated style of latter times, the Wolfrum work nevertheless is distinctly period music in all main essentials that count. What is antique is good; what is not, is weaker.

Another work of Teutonic origin was Ritter's Amantissimi Sponsi Jesu. Both had their interest; but one could not help but wonder whether it would not have been more appropriate and of more evolutionary effect had there been more of Tallis, Byrd, Gibbons, Tomkins and the other British masters to whom, and not to imported models, church choral tradition in England must trace.

This was the more emphasized when Purcell's Te Deum emerged on the program. This fine work was splendidly given, and with a real sense of the style and spirit of the period concerned, not being overlaid with the rather superficial bombast which grew up in the Handelian vogue of last century, and by which so many Purcell performances are marred, probably because, by a curious inversion of reasoning, the fact that Handel borrowed much from Purcell causes some to think that his style should therefore be imposed on the British master's music. Special credit goes to Betty Bannerman for her singing of the exacting part in this work and to Elsie Suddaby for her delicious clarity and directness, free from mannerism.

B MINOR MASS THE CLIMAX

The B Minor Mass of Bach was probably the highwater mark as far as the older mu-



EDWIN FRANKO GOLDMAN,

who was recently guest conductor of the Boston Tercentenary Band at a special concert held on Boston Common. More than 30,000 people attended. Mr. Goldman was presented with the key of the city by Mayor Curley, who is shown with him in the above picture. The key, made from an historic elm which formerly grew on the battlefield of Lexington, was one of only four keys fashioned to be given to distinguished visitors during the Tercentenary Celebration.

sic is concerned; though mainly because of the brilliance of the choral and instrumental (Continued on page 20)

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Applications for admission to these examinations will be received after January 1, 1931. The closing date for receiving applications is August 15, 1931. For further information address

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Third and Final Week of Opera by the San Francisco Company Offers New Thrills

Mignon, Tannhauser and Faust Beautifully Presented—Audiences Most Enthusiastic.

SAN FRANCISCO, CAL.—Many years have passed since Thomas' Mignon has been heard in San Francisco, and the capacity audience that attended its revival by the San Francisco Opera Company listened with rapture to its lovely orchestration, and the charming arias, duos and other ensemble numbers with which the score abounds.

Queen Mario, for the first time in her career, sang Mignon upon this occasion and gave a portrayal of charm and distinction. Her noble and beautiful organ and her earnest culture advantageously manifested themselves in the part. Miss Mario is one of the selected, harmonious and rare personages to be seen on the operatic stage. The Connais-Tu le Pays in the first act was in itself a jewel.

The Wilhelm was Beniamino Gigli, who showed himself to be thoroughly familiar with the traditional style of his part. The great tenor sang with his customary golden and glamorous tones, abandon and warmth, and the perfect artistry that make his singing a constant delight. He gave freely, and without stint, aria after aria, reaching the pinnacle of his powers in the gentle and charming, Addio, Mignon. At its conclusion, Gigli was the object for a particular demonstration.

Clare Clairbert gave us a Philina the like of which will not soon be duplicated in San Francisco. Mme. Clairbert is fascinating in appearance, in her vivacity and contagious gaiety. Garbed in the most gorgeous gowns, she was as beautiful to gaze upon as she was delightful to listen to. Clairbert's delivery of florid song attests a comprehensive knowledge of the accredited tricks of the trade. The pleasant assortment of decorative patterns prevalent in the brilliant Polonaise were discharged with fluency, astonishing lightness and grace and excellent taste. Her intonation was excellent and the ex-

treme high notes executed with faultless technic. Her acclaim by the audience could hardly have been warmer or more spontaneous.

Ezio Pinza made a most impressive figure as Lothario.

The chorus, thanks to its trainer, Antonio Dell Orefice, did its part splendidly. Wilfred Pelletier, who conducted the performance, is all energy and care with the orchestra, and the overture came in for some of the most tumultuous applause of a demonstration evening.

TANNHAUSER FEATURES JERITZA

Wagner's Tannhauser brought its beauty and compelling force to an audience that sat entranced for four hours. Seldom has an audience witnessed an operatic performance that was better balanced or more cognizant of the peculiar genius and power of music.

To Dr. Karl Riedel goes the principal credit for the stimulating experience, for it was obviously due to his careful preparation that every detail of the performance was distinguished by a sympathy and insight that lay bare the meaning of the music and probed with surest touch to the essentials of Wagner's thought.

As the curtain rose on the Venusburg, one beheld a stage setting and lighting effects of remarkable superiority. Naturally, interest in this act was centered chiefly in Dorothee Manski, who proved a pictorial and noble-voiced Venus. Sidney Rayner, as Tannhauser, was a commanding figure to look at, one whose romance, passion and pathos carry conviction. He showed excellent acting and facial expression, and vocally, he carried out faithfully the traditions of the part.

Tannhauser was worth producing if for no other reason than to give Maria Jeritza

another splendid vehicle for the role of Elisabeth is certainly one of her best. With voluminous white robes streaming about her in sculptural folds, Madame Jeritza authentically sounded the mediaeval note. Jeritza was an Elisabeth of nobility, also of a very womanly emotion. She invested the part with refreshing aspect of absolute authority and her plastic poses captivated the eye, stimulated the emotions, and caught the spirit of the music drama itself, while her voice never sounded more lovely, particularly when she made her entrance in Act II, and sang the glorious *Dich Teure Halle*.

Mr. Pinza lent his impressive stature and sympathetic ways to the Landgraf, and John Charles Thomas was a magnificent Wolfram. Singers might have learned useful lessons in attending to Mr. Thomas' style, the modulation of his beautiful voice, his denotement of tenderness, his phrasing, even his diction. Here is an American who can sing German so that it sounds German. His rendition of the Evening Star was superbly done.

HOPE HAMPTON SINGS MARGUERITE

In the annals of grand opera in San Francisco, one must count September 25 as one of the most brilliant—brilliant first on account of the representative audience present; brilliant on account of the magnificent production the San Francisco Opera Company gave to Gounod's Faust; brilliant for the general excellence of the singing of the principals and the chorus; brilliant for the scenery and costumes, and brilliant because of the artistic dancing by Serge Oukrainsky's Corps de Ballet.

There had been an unusual amount of advance publicity given to Hope Hampton, who was scheduled to sing Marguerite. One could not help but wonder just what the young moving picture actress would be like in the realm of grand opera. As soon as Miss Hampton made her appearance, one was aware of being in the presence of a well-rounded artist who possesses a genuine flair for the stage. Vocally and histrionically Miss Hampton revealed unsuspected capabilities. She is a petite blonde with a pretty lyric soprano voice of unusual flexibility. She gave a performance that was excellent, accomplishing the transition from simple maiden to anguished woman in an astonishing fashion. Miss Hampton not only sang the music of Marguerite with fine artistic effort, but acted the role with a pathos and tragic manner which gave it unusual prominence. The huge audience applauded Miss Hampton at every opportunity through-

out the evening, and she was compelled to take several curtain calls alone. The young singer may well consider her San Francisco debut as a successful one.

As the Mephistopheles, Ezio Pinza, a genuine artist, if ever there was one, received well deserved praise.

Frederick Jagel sang the role of Faust with his wonted artistry—with that luscious vocal quality and with that beauty of impersonation that have made him a great favorite here. The Valentine of John Charles Thomas was a vocal and histrionic treat. He handled the French diction and style with exquisite grace and finish.

PRaise DUE EXECUTIVE STAFF OF ASSOCIATION

Now that the season has ended in a blaze of glory, it is but fair that a few words of praise be accorded to those other than the artists who contributed in a large measure to the success of the enterprise.

Of course, first honors go to Gaetano Merola, the director-general and guiding genius of the San Francisco Opera Company. Merola is not only tremendously gifted with the baton but is also an organizer and executor par-excellence. To him San Francisco music lovers are grateful, for in spite of many obstacles Merola has made it possible to hear the greatest operatic personalities now before the public as well as the most representative works in the operatic literature. Credit also is due Wilfried L. Davis, business-manager of the Association. Young, energetic and wise beyond his years, Davis proved again this season that he is unquestionably the right man in the right place.

The San Francisco Opera Association is indeed fortunate in having Alice W. Yates as its director of publicity. She is a woman who is not only extremely clever with the pen but also a person who knows her operas thoroughly, all of which helps inestimably in writing stories that are illuminating as well as interesting. That the Auditorium on nearly every occasion was packed to its capacity may be attributed to Mrs. Alice Yates' publicity campaign and her ability in arousing the curiosity of the general public.

Frank Siggillia, director of ticket sales, and W. M. Meade, house manager, also deserve credit for the efficient manner in which they handled the thousands of people who came to the box office to purchase tickets and passed through the doors. Courtesy was practiced at all times—a most difficult task indeed when dealing with thousands of persons nightly. C. H. A.



"Lady Harriet"—Martha

Glenn Dillard Gunn, *Chicago Herald and Examiner*, July 16, 1930.

"RIGOLETTO"

"Last night's performance presented Florence Macbeth, one of the most charming and most expert of all the Gildas . . ."—Edward Moore, *Chicago Tribune*, July 30, 1930.

"Her singing of the aria was lovely; the spirit of the music expressed with sentiment yet with the sense of maidenly reserve. Had the conception, the voice and the technique: excellent."—Karlton Hackett, *Chicago Evening Post*, July 30, 1930.

"Verdi was a great showman. . . . He probably would have capitulated to the delicate charm of Macbeth's limpid and astonishingly agile tone and technic in the celebrated 'Caro Nome.' The audience thought it worth an earnest and sustained tribute and a few shouts of approval."—Glenn Dillard Gunn, *Chicago Herald and Examiner*, July 30, 1930.

"LA RONDINE"

"Florence Macbeth's Lizette was an adorable reflection of her partner's vivacity, and she, too, amazed us by the versatility of her singing and acting."—Herman Devries, *Chicago Evening American*, July 1, 1930.



"Lizette"—La Rondine

FLORENCE MACBETH

at the Ravinia Opera

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"MARTHA"

"Florence Macbeth, whose artistic development is an ever-present proof of her intelligence and ambitions as well as of her talent, was a charming, graceful and distinguished Lady Harriet, delightful in the first scene, her duet well sung with Nancy (Bourskaya) and her comedy deft and dainty with Sir Tristan (Trevisan) while the 'Last Rose,' sung with great simplicity and sweetness, brought forth warm applause."—Herman Devries, *Chicago Evening American*, July 9, 1930.

"TALES OF HOFFMAN"

"Individually, the singers deserve warmest commendations. Ladies first. Florence Macbeth, a doll that takes rank as the best I have seen in years."—Herman Devries, *Chicago American*, July 17, 1930.

"There was Florence Macbeth as Olympia, as pretty as the mechanical doll she was representing, and warbling the music with great brilliancy and assurance."—Edward Moore, *Chicago Tribune*, July 17, 1930.

"THE BARBER OF SEVILLE"

"In the cast was Florence Macbeth as Rosina, a graceful, youthful soprano, who sings the florid music of her role with clarity, with precision and brilliance. She also is easy and graceful in action, and she has a certain charm of manner."—Maurice Rosenfeld, *Chicago Daily News*, June 30, 1930.



"Rosina"—Barber of Seville



"Gilda"—Rigoletto

FLORENCE MACBETH, 606 West 116th Street, New York, N. Y.

All photos by Apeda, N. Y.

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Programs and Some Reviews of New York Recitals of Three Years, 1927-1930

Beethoven Centenary 1827-1927

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JANUARY 24

Sonata in F minor, Op. 2, No. 1
Sonata in E flat, Op. 7
Sonata in D minor, Op. 31, No. 2
Sonata in F major, Op. 10, No. 2
Sonata in E flat, Op. 81a (Les Adieux)

JANUARY 31

Sonata in E major, Op. 14, No. 1
Sonata in A major, Op. 2, No. 2
Sonata in D major, Op. 28 (Pastorale)
Sonata in E minor, Op. 90
Sonata quasi Fantasia in C sharp minor, Op. 27, No. 2 (Moonlight)

FEBRUARY 7

Sonata in D major, Op. 10, No. 3
Sonata in A major, Op. 101
Sonata in G major, Op. 14, No. 2
Sonata in F sharp, Op. 78
Sonata in E flat, Op. 31, No. 3

FEBRUARY 14

Sonatina in G minor, Op. 49, No. 1
Sonatina in G major, Op. 49, No. 2
Sonata in A flat, Op. 26
Sonata in B flat, Op. 106 (Hammerklavier)

FEBRUARY 21

Sonata in G major, Op. 31, No. 1
Sonata in E major, Op. 109
Sonata in C minor, Op. 13 (Pathétique)
Sonata in C major, Op. 53 (Waldstein)

FEBRUARY 28

Sonata in B flat, Op. 22
Sonata in A flat, Op. 110
Sonata in C minor, Op. 10, No. 1
Sonata in F minor, Op. 57 (Appassionata)

MARCH 7

Sonatina in G major, Op. 79
Sonata in C major, Op. 2, No. 3
Sonata in F major, Op. 54
Sonata quasi Fantasia in E flat, Op. 27, No. 1
Sonata in C minor, Op. 111

SPECIAL BEETHOVEN CENTENARY RECITAL TOWN HALL, MARCH 28, 1927

Sonata in C major, Op. 53 (Waldstein)
Sonata in E flat, Op. 81a (Les Adieux)
Sonata in A flat, Op. 26 (Funeral March)
Sonata in C sharp minor, Op. 27, No. 2 (Moonlight)
Sonata in F minor, Op. 57 (Appassionata)

Some Reviews of Beethoven Cycle

"Miss Bacon has accomplished her gigantic task of playing the master's thirty-two Sonatas with a grasp, a musicianship and a pianism which should place her in the front rank of women pianists."—Olga Samaroff, *New York Evening Post*.

"Listening to one Sonata after another was like watching the expanding of a mind which in the region of music was Napoleonic in grasp. Miss Bacon is doing a service to the community in affording it an opportunity to hear these Sonatas."—*New York Times*.



"A highly engrossed audience applauded her first steps along the path traveled by von Bülow and various others of mighty name, ambition and tenacious memory."—*New York Telegram*.

Town Hall, October 19, 1929

Program

- I. Chromatic Fantasy and Fugue.....BACH
- II. The Four Ballades.....CHOPIN
No. 1 in G minor, Op. 23; No. 2 in F major, Op. 38;
No. 3 in A-flat major, Op. 47; No. 4 in F minor Op. 52
- III. Capriccio in B minor, Op. 76, No. 2.....BRAHMS
Intermezzo in E major, Op. 116, No. 4.....
Intermezzo in C major, Op. 119, No. 3.....
Rhapsody in E-flat, Op. 119, No. 4.....
- IV. Pictures at an Exposition.....MOUSSORGSKY

"Katherine Bacon, whose popularity has been steadily growing attracted a capacity audience. Yesterday she again proved herself an accomplished performer in many fields of piano literature. She played Bach's 'Chromatic Fantasy and Fugue' with a vigor and sincerity that gave it adequate emotional expression while remaining true to traditional academic standards. Her tone was of beautiful quality and her phrasing intelligent and musicianly."—*New York Times*.

"Katherine Bacon gave her first recital this season at the Town Hall on Saturday afternoon before an audience too numerous to be accommodated in the auditorium and hence overflowing onto the stage. Miss Bacon is one of the most gifted pianists of her sex. Her playing of these masterpieces (Chopin Ballades) had in it the passion of poetic narrative; of the four, she played the first and last superbly, and by her treatment of it raised the third to a dignity which it is only too frequently denied."—*Brooklyn Eagle*.



Mishkin photo

Katherine Bacon

Distinguished Pianist

NEXT RECITAL

Saturday, October 18th, 1930, Afternoon
at 3 p. m.

Program

- I
Prelude and Fugue C sharp minor (Book 1).....BACH
Prelude and Fugue G major (Book 11).....
Sonata in B minor (in one movement).....LISZT
- II
Waltzes op. 39.....BRAHMS
Intermezzo—E flat minor, op. 118, No. 6.....
Rhapsody—G minor, op. 79, No. 2.....
- III
Three Études—E major, op. 10, No. 3.....CHOPIN
G sharp minor, op. 25, No. 6.....
C minor, op. 10, No. 12.....
"Naila" Valse.....DELIBES-DOHNANYI

CONCERT MANAGEMENT VERA BULL HULL

Steinway Building, 113 West 57th Street, New York

Tour 1930-1931 Now Booking

Steinway Piano

Last Season's Series of Three Recitals

Town Hall, January 5, 1930

Program

- I. Sonata in F minor, Opus 5.....BRAHMS
- II. Soeur Monique.....COUPERIN
Les Papillons.....
Les Barricades Mystérieuses.....
Le Bavolet Flottant.....
Les petits Moulins-à-Vent.....
La Cathédrale Engloutie.....
La Fille aux Cheveux de Lin.....
Minstrels.....
Triana.....ALBENIZ
- III. Scherzo in E major, Op. 54.....CHOPIN
Mazurka in C sharp minor, Op. 41, No. 1.....
Nocturne in F major, Op. 15, No. 1.....
Polonaise in A flat, Op. 53.....

"She played with her wonted skill and artistry fully deserving the great applause she received."—*New York Post*.

"Few artists would have the courage to 'open cold' with the Brahms in F minor, opus 5. Still fewer, even after warming up, could give a performance so technically brilliant, so tonally kaleidoscopic or in such a musicianly manner as did yesterday's recitalist."—*New York Telegram*.

"Miss Bacon's transcription of these airy trifles (Couperin) to the robust pianoforte cost little of their lightness and elegance, and informed some of them with a humor which brought smiles to many faces. Her characteristic delicacy of finger gave to them a fitting gossamer quality."—*New York Evening World*.

Schubert Centenary 1828-1928

Schubert Cycle of the 10 Pianoforte Sonatas
April 8-30, 1928—New York

PROGRAMS

APRIL 8

Sonata in A minor, Op. 42
Fantasia in G major, Op. 78
Four Impromptus, Op. 90
Sonata in A minor, Op. 164

APRIL 15

Sonata in C minor, Op. Posth.
Sonata in A major, Op. 120
Four Impromptus, Op. 142
Sonata in A minor, Op. 143

APRIL 21

Sonata in A major, Op. Posth.
Sonata in B major, Op. 147
Ländler, Op. 171
Fantasia (The Wanderer), Op. 15

APRIL 30

Sonata in D major, Op. 53
Sonata in E flat, Op. 122
Six Moments Musicaux, Op. 94
Sonata in B flat, Op. Posth.

SPECIAL SCHUBERT CENTENARY RECITAL TOWN HALL, NOVEMBER 19, 1928

I
Sonata (Fantasia) in G major, Op. 78

II
Ländler, Op. 171
Three Moments Musicaux, from Op. 94
Three Impromptus, from Op. 90

III
Fantasia in C major (The Wanderer), Op. 15

Some Reviews of Schubert Cycle

"In the record of this Schubert Centenary, as it will be written not only of America's participation but of the nations of the world, the contribution of Katherine Bacon will stand high in the list. 'I am inclined to place it first.'—Chas. D. Isaacson—*Telegraph*.

"Her recital was distinguished by a beautiful piano tone and a delicate touch."—W. J. Henderson, *Sun*.

"Miss Bacon's series ended in a blaze of glory with a house that filled the Town Hall to the top balcony wall."—*Times*.

"Miss Bacon, in simple, unaffected fashion, quite without fuss and feathers, played solely for the glory of Schubert, a composer for whom she has beyond question an admirably sympathetic understanding."—Pitts Sanborn, *Telegram*.

"One marvels at her splendid grasp of musical complexities, of subtle inferences and contrapuntal illusions. . . . Of her playing little need be said, for to discuss perfection would involve a repetition of praise which must become wearisome."—*World*.

"The winning charm of her personality was a factor, but not so much as her delicate gift of craftsmanship and her tremulous, wondering sense of beauty. These recitals have added many cubits to the stature of her reputation."—Richard L. Stokes, *Evening World*.



Town Hall, April 12, 1930

All Chopin Program

- I. Polonaise—Fantasia, Opus 61
Five Preludes from opus 28
Ballade in F minor, opus 52
- II. Sonata in B minor, opus 58
- III. Three Etudes from opus 25 (No. 1 in A flat
No. 2 in F minor
No. 3 F major)
Mazurka in A flat, opus 59, No. 2
Berceuse, opus 57
Scherzo in B minor, opus 20

"Katherine Bacon played some piano music by Chopin yesterday as we, for one, are content to have it played. A large and adoring audience sat enraptured.

"It was not the first time Miss Bacon has laid her talents at the feet of one composer. One can scarcely forget her miraculous memory displayed in translating the entire Beethoven repertoire and all of the Schubert sonatas during the last two seasons. Student and music-lover alike have cause to admire Miss Bacon for the sane, careful musicianship she always exhibits; the clear, unhurried phrasing; the balanced technique and suave cantilena.

"The pianist who would do well by Chopin must have a prodigious technical equipment and even more important, a lyric lilt and sense of song which many of our keyboard personages seem to lack. To us, at least, these songs were apparent yesterday."—*New York World*.

An Interview With Sol Hurok in Paris

Impresario Discusses Plans—Promises International Grand Opera Announcement Soon.

The first effort toward the establishment of an artistic exchange between Soviet Russia and the United States was brought to a successful issue by Sol Hurok, well known New York impresario, prior to his return to Paris after a five weeks' sojourn in Russia. When seen at the Hotel Royal Haussmann, where he was staying before sailing for the United States, Mr. Hurok was enthusiastic both as to what he had seen in Russia and as to the artists he had engaged to appear in America.

"It is difficult," he said, "to put into words my emotion at the thought of returning to the country of my birth after an absence of thirty years. I left my parents in Russia as a boy of thirteen, and every year since then I had dreamed of returning to see them."

"It was at the Russian border, upon changing the train from the International to the Russian one, that the nearness of Russia made itself felt. The Russian sunset, the

which I found the museums of special interest as they are remarkably organized and systematized. I saw factories, cooperative stores, and I spoke with everybody, from the simplest peasant to some of the leading artists of today. The Government facilitated my hearing the best artists and I went a great deal to the theater. As it was the period of the Olympiada, when talent from all sections of Russia gathers in Moscow, this helped me a great deal in getting a general idea of the artistic endeavors of the Soviet Government.

"In Tzarist days, the percentage of literacy among the peasants was very low and the policy of the Government was to rouse national hatreds among such nationalities as inhabited Turkestan, Georgia, Armenia and others. Under the present system, the local governments subsidize the artistic activities of the people, and some of the theatrical performances and native orchestras that I heard were really remarkable. In the desire to help educate the masses, notices on railroads stations and on coins are printed in many languages. Last year, 32,000,000 rubles were spent on grammar books alone; this year already 45,000,000 rubles have been spent and the demand has not been supplied as yet. It is impossible to tell in a few words what has been accomplished in the educational line. One must know the old Russia to be able properly to appreciate the new.

"Similarly, to appreciate the extent of the present industrial and economic development, one must have known the Russia prior to 1910, when factories were developed to cater only to a few thousand people. Fully ninety-five percent of the people demanded nothing. The peasants wove their own clothing from home grown wool or flax. They made their own lapti, a leather sandal, and only an unusual crop would permit the luxury of getting a little cash to spend on beads or a kerchief. They had little and demanded nothing. Today, most of the peasants in Moscow wear shoes. The shortage in goods is due to the demand and not to a limited production. In order to raise the necessary cash (valuta) to carry out the ambitious five-year-plan, the Government is obliged to sell goods abroad instead of keeping them for home consumption, since no credits are offered to the Soviets. This program is the biggest undertaking I have ever seen in any country, for hundreds of experts from America, France and Germany are working on it in an effort to remodel the entire transportation system of the country and make a new Russia. If only fifty percent of the plan is carried out, it will still be a marvellous undertaking.

"To help the Government in this work, people are sacrificing everything. I met one old revolutionist who has been wearing one suit for fifteen years, and he is glad to make further sacrifices to help Russia. People eat meat twice a week instead of daily. The spirit of sacrifice is prevalent, and it is therein that lies the future of Russia."

Among the American artists whom Mr. Hurok will take to Russia are Juliette Lippe, dramatic soprano; Sonya Sharnova, now



Photo by Aperi, Paris

NASTIA POLIAKOVA, QUEEN OF THE GYPSY SINGERS, and her brother, whom Mr. Hurok will present in America, among other attractions, this season.

with the Chicago Civic Opera Company; the tenor, Sergei Radamski, and Mary Williams, a Scotch soprano.

The list of attractions Mr. Hurok has booked in Russia for presentation in America includes a number of fascinating novelties, such as the trio of accordion players and the Ukrainian bandurists, an orchestra of players of the national instrument of the Ukraine, the Bandura, a kind of horizontal harp, on which the Government has spent a fortune. Another novelty is the Kasbeck ensemble, a group of twenty Caucasians, who sing, dance and play. A sensation promised by Mr. Hurok is Irma Yanzen, a singer from Turkestan, who will be heard in folk songs in forty-two languages.

The dancing sensation will be Abramova, leading Moscow ballerina, with her partner. The instrumentalists are also well represented. There is the composer, pianist and conductor, Gliere, whose Red Poppy ballet has been a sensation in Moscow; then a young and exceptionally talented violinist, David Oistrach; the pianist, Lev Oborin, who won the first Chopin prize in Warsaw a few years ago; and two of the best quartets in Russia, the quartet Glazounoff and the Quartet Villioma. The Duncan Dancers, who are now touring Russia, will also return to America.

From Western Europe, Mr. Hurok will bring Marc Reisen, the singer who was such a sensation in Europe last season, and the celebrated pianist, Egon Petri. Mary Wigman, of dance fame, will make her first American appearance; and Efrem Kurtz, conductor, will make a number of guest appearances. Another find is Adele Kern, versatile and beautiful coloratura singer from the Vienna Staatsoper, who made her first sensation in Reinhardt's Fledermaus in Berlin. This artist not only possesses an exceptional voice, but she is also an unusual dancer. Another novelty will be Nastia Poliakov, celebrated and unique real Gypsy singer of Russian gypsy songs. She is the originator of the genre, which so many have tried to imitate. She will come with her brother, who is a guitar player of note. N. de B.

[Editor's Note: Mr. Hurok, on his arrival, told the MUSICAL COURIER that Isa Kremer would make a coast to coast tour this season, after an absence of seven years, and that in two weeks the plans of the International Grand Opera Company would be announced.]

E. Grimard Reopens Studio

E. Grimard has reopened his New York studio with a large enrollment of pupils in the vocal class as well as for private lessons.



SOL HUOK.

New York manager, who has returned from Europe after a five weeks' sojourn in Russia.

distasteful barking of village dogs, mingled with the singing of the peasant girls and the occasional wail of the accordion, formed an unforgettable moment. Even the birds seemed to sing sweeter, and, looking around at the stretches of Russian prairie, I remembered the classic descriptions of famous writers, for whom Russian soil was different from all others. In the train I saw the uniformed conductor preparing the boiling samovar for the passengers.

"Upon my arrival in Russia I was met by friends and went to the Savoy Hotel, where the accommodations are the same as those of any first class hotel. But the meal that followed was a real Russian one, eaten on Russian soil and not in a Parisian restaurant. The Caviar and the bliny certainly tasted better. I started by visiting the city, in

PATRICIA MAC DONALD

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Monologues, finely chiseled as cameo profiles, against a background of the unusual folk balladry of Central Europe—portrayed in beautiful and authentic costumes, such are the little song dramas of Patricia Mac Donald.

NEW YORKER Her program had an air of authority not always to be found in programs of this sort. Her fascinating garments as well were the genuine article and not make-shift imitations. There was no attempt to be merely attractive and picturesque, but to afford vivid and accurate visualizations of the peasant types under portrayal. In this Miss Mac Donald succeeded admirably.

SAN FRANCISCO Original in concept and individual in treatment this American girl's presentation of her program gave her a just claim to outstanding honors in the realm of costume recitalists. She is singer, actress and playwright, all in one, and is delightful in each role. Through a series of vivid impersonations, enhanced by authentic costumes and presented by original monologues she presented little one act dramas.

Direction

CATHARINE A. BAMMAN, Barbizon-Plaza, Central Park So., New York



"A violinist of the foremost rank."

Vienna Neue Freie Presse, Feb. 10, 1930

"A master! Temianka belongs to the great."

Amsterdam Telegraaf, March 2, 1930

"Temianka has the real violinist's blood in his veins."

Hamburg Nachrichten, Jan. 8, 1930

"One of the most remarkable violinists ever heard here."

Oslo Nationen, Jan. 16, 1930

"A welcome addition to the number of really great violinists."

London Times, March 25, 1930

"A violinist of great power—a perfect master of his instrument."

Monte Carlo L'Eclaireur, Dec. 3, 1929



HENRI TEMIANKA

Violinist

In America

October 15 to December 15

Among other engagements Mr. Temianka will give recitals in Chicago, October 19; Philadelphia, Academy of Music, October 29; New York City, Town Hall, October 30.

In Europe, Season 1930-31

DECEMBER

Dec. 28 Orchestre Symphonique de Paris, Pierre Monteux, Conductor

JANUARY

Jan. 1 to 20 Ten concerts in Italy
Jan. 25 Concertgebouw Orchestra, Willem Mengelberg, Conductor
Jan. 26 Breda
Jan. 27 Dordrecht
Jan. 28 Den Bosch
Jan. 29 The Hague

FEBRUARY

Feb. 1 Stockholm Symphony Orchestra
Feb. 3 Gavle
Feb. 4 Stockholm (radio)
Feb. 6 Stockholm (recital)
Feb. 8 Goteburg Symphony Orchestra
Feb. 10-12 Bergen Symphony Orchestra
Feb. 14-28 Eight recitals in Norway

MARCH

March 5 Cologne Symphony Orchestra, Herman Abendroth, Conductor
March 16 Rotterdam
March 18 Amsterdam
March 20 Leyden
March 23 Lochem
March 24 Enschede
March 25 Middelburg

APRIL

Tour of Spain (now booking)

American Tour, October to December, 1931, Now Booking

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STEINWAY PIANO

A Chat With Mme. Pilar-Morin

Distinguished Artist and Teacher Explains Some Interesting Things About Her Work in the Studio of the Theater

The name Pilar-Morin needs no introduction to the musical or dramatic worlds. This celebrated artist created in Paris a play similar to Madame Butterfly, inspired by one of Pierre Loti's Japanese stories. Her success was so instantaneous that three continents claimed her for other plays. Later she became David Belasco's famous Madame Butterfly. Mme. Pilar-Morin has since been starred by some of the best known managers both here and abroad. She also was



MME. PILAR-MORIN, as Madame Butterfly, which she created in David Belasco's dramatic production.

one of the first dramatic stars to make motion pictures. Her first, named Comedy and Tragedy, was made for the now extinct Thomas A. Edison Company.

Of late years Mme. Pilar-Morin has been devoting her time to teaching voice (having been a successful singer herself) and dramatic action to a number of students and

operatic singers now prominent before the public.

A MUSICAL COURIER representative called on Mme. Pilar-Morin at her Studio of the Theater for the purpose of learning more about her activities. In excellent health and spirits, she had already resumed her season's work. During the course of the conversation, Mme. Pilar-Morin said:

"In teaching singing, or the spoken drama, I always apply my fundamental and scientific knowledge in the art of expression. Because I know the value it has in singing, for expression, color, feeling, breath flexibility and balance. I also apply this knowledge to improve my students in their drama and diction in English, French, Italian and Spanish. The expression I mean is not the facial one, but rather of the mind, and how it is applied to both arts, making the mind reflect through the body the slightest impressions, thus producing co-ordination of bodily expression and mind, in acting, speech and song. All are controlled or expressed flexibly through the dramatization of breath waves with their mental and physical navigation.

"Television, with its wonders, will soon be with us, and will require artists of creative minds and imagination so as to express the slightest thoughts, moods and words, and all that the art of singing or drama may demand from expression either in opera, song, drama or comedy. Expression is a power which gives the mental inner eye not only vision but also feeling. It stimulates vibration, rhythm and balance. It almost has spiritual hands to express; ears with which to listen. It draws mental pictures, and forms and paints them at will. The imagination sees and hears. It awakens musical expression and inspires it. Voice or acting could never go against such controlled feeling. This vital power in expression reminds one of that unforgettable classical play, L'Enfant Prodigue, which so many people think of as only a pantomime. To me it has never been so.

"Because, during the rehearsals of that beautiful classic, I always have had my company do as I do—speak the lines of the part I give them. Some of the lines must be almost hummed to music, others spoken and expressed with the music, which also speaks with them. It is wonderful to hear how much the music can be made to speak the lines and express them. It is an inspiration which makes the artists vibrate from head to foot and demands much ear training and feeling, passing emotional messages of expression to the hands, the nerves and muscles which all seem to speak within us, while listening to the tempo and balances of music. Something very much needed in grand opera, song drama or acting! Another important thing is to know how to listen to cues as part of the life-thread of the story, and music, and keep in character while listening. In L'Enfant Prodigue this must be done, and what vision, ear, poise and concentration it gives! In L'Enfant Prodigue, I use about 28,000 words sung or spoken to music and then expressed. How few singers realize the importance of acting and only study singing! It is no wonder that one sees as many singers with rigid, unbalanced and unemotional, awkward bodies that express nothing. Yet the body is the human instrument that sings and speaks the song or drama they are to portray.

"How is it then possible for a singer to expect to portray the dramatic characters of opera without the human touch of expression? Such singers cannot be successful, for they displease the eye and distract attention from their voices.

"After rehearsing L'Enfant Prodigue with the spoken words (and that vibrations and colors of voice pass through the body responding to feeling, also that the face and body reflect the emotions of the drama and music) I ask my artists to stop speaking audibly, but not mentally nor emotionally. It is then that visualized concentration must be kept alive and well vibrated to pass through the body and become a sensitive human radio into which thoughts or expressions are transmitted,—and, in turn, they are conveyed to the audience. This is the highest form in the art of expression. That is why our performance of L'Enfant Prodigue received the world's praise, always having had it said that audible words would have disturbed the thread of this emotional play, being that our silence was golden and spoke louder than words.

"I wish I could find time to give a few demonstrations of how I rehearse L'Enfant Prodigue. How interesting it would be to hear the words audibly spoken, then silently expressed in acting, and again spoken, as I know Television probably will have to do, for expression. I have worked for years with many of my students, to present operatic scenes, thus expressed, acted and sung in costume. Managers thought that in the midst of a straight concert this type of work would

not take, but I have succeeded in proving differently through my artist-pupil, Ethel Fox, who has so successfully, between operatic engagements, brought to life these operatic scenes for the last three years. She is under the management of Haensel & Jones and has scored wonderful successes because of the charming expressive pictures she makes and enacts, and because of her beautiful voice, needing no special atmosphere to bring to life these scenes which I have arranged for her. I hope I may be of the same service to Television as I was to the silent pictures.

"When I met Roxy one day quite by accident at the time he was manager of the Regent Theater, 116th Street and Seventh Avenue, he told me what my Comedy-Tragedy picture had inspired him to do. He then arranged for a gala night performance for me to appear as actress at the Regent in a spoken dramatic scene, after which he introduced me as Thomas A. Edison's star, and exponent of the silent drama. It was a wonderful evening that I shall never forget.

"Radio is another marvellous, artistic invention for which expression will be a great asset. I am now working on ideas for such work, only I wish all engineers in the control room were musicians and could follow songs, music or drama with a score before them and thus help the artists to give their best interpretation in singing, speech or instrumental music.

"The word 'silent drama' is my own. I named it thus for silent pictures or pantomimes. I feel mighty honored that my first appearance on any screen here or abroad was under our most distinguished scientist, Thomas A. Edison. I was presented in all my pictures made by his studios as the greatest exponent in the art of Silent Drama. I am also very proud that my first picture, entitled Comedy and Tragedy, inspired our wonderful Roxy when he was manager of a western motion picture house to give to this picture, for the first time anywhere, his delightful artistic atmosphere and musical background. This picture was considered a classic by the critics of the year, and received most appreciative press comments everywhere. Soon after, our Roxy came to New York.

"In closing I will say Silent Drama is the inner silent voice within us, which speaks to the mind consciously or unconsciously, giving wings to the soul mind for the expression of thought. Words, music or song are some of the echoes of these thoughts. Action is the result of the emotional visions of these thoughts, prompting them to act, in action or in deeds. The creative mind works to produce them, be they silently or audibly expressed. Breath is the master of mind's control, giving us life, spirit and beauty of art, or control to mind and body, over moments of temptations or inner battles, deceptions or heartaches of life. Character is built on courage, control and vision, and the feeling for right or wrong. Long life to the Silent Drama voice, may it speak to us all, in the right direction towards art and life!"

J. V.

Society of Arts and Sciences Honors Frank Damrosch

The Society of Arts and Sciences announces through its president, Walter Russell, the award of its gold medal for distinction in music to Dr. Frank Damrosch. The recommendation of the Musical Committee of The Society of Arts and Sciences reads as follows: "For distinction in music and for services to, and for the dissemination of knowledge of the Musical Art."

The presentation of the medal to Dr. Damrosch will take place Thursday evening, November 20, at the Hotel Astor, to which those prominent in the musical world are invited to attend.

Edith Henry Resumes Teaching

Edith Henry, after a successful summer, teaching in Berlin as assistant to Raucheisen, has returned to New York and has resumed work in her Sherman Square Studios.

Alfred Kalnins, Latvian Composer-Organist

Alfred Kalnins, whose coming to America, was heartily welcomed by the MUSICAL COURIER three years ago, has functioned since then in New York, as organist and choir-leader of Christ-Lutheran-Church (Washington Heights, 153rd Street and Broadway) chorus master of singing societies, teacher and composer. His three organ recitals in New York and Philadelphia furthered his name as an excellent concert organist; some of his organ works are played by Prof. Baldwin

Begins in Next Week's

MUSICAL COURIER

"MUSIC, THE ETERNAL GUARDIAN of ROMANCE"

The story telling "How Music Learned to Write"

BY

THEODORE STEARNS

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and other virtuosos. He teaches piano and organ playing, and also theory, and an organ recital given by his pupils at the Judson Memorial Church (Washington Square) was widely acclaimed.

Mr. Kalnins' musical works are numerous, and during his stay here he wrote a cantata for chorus solo and orchestra, chorus works a capella, organ pieces, dedicated to Ameri-



ALFRED KALNINS

can virtuosos, a suite for symphonic orchestra, and several vocal solos.

In May his activity was sponsored for the fourth time by the Latvian State Cultural Fund assigning him \$400 for printing his compositions. The Musical Standard (London) had in its issue of July 26 a leading article, by Gerald Abraham, on Kalnins' piano works, finding they "revealed an original personality," and adding new encomiums to the numerous criticisms by leading American and European music papers.



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Beginning This Week: Another Pictorial Biography

It would not be quite true to say that our Pictorial Biographies have made us famous. After fifty years of existence we find ourselves already "full of fame and years" and no single feature can make or mar our notable record.

Yet, much to our gratification, our Pictorial Biographies have caused widespread favorable comment and have cast upon our name an unexpected glamour.

Our object in printing these pictorials was to do honor to the great masters of music, and to give the public interesting material they could not get from any other source.

The thought came to us upon the occasion of the Beethoven Centenary Celebrations. We asked ourselves what we could do, what our share in these celebrations should be? And the answer was—as we are a magazine, equipped to do such work, and with an altogether

unique European service—what all the world now knows: the Beethoven biography.

Others followed: Schubert, Brahms, Wolf, Tschai-kowsky, Johann Strauss, Paganini, Gluck, Wagner, Schumann, Foster—

But there have been "kicks" in spite of all our care. "Kicks" of a curious sort. People tell us they have "missed" some of the biographies as if that were our fault! And they were unable to buy copies because the edition was exhausted.

So we have decided to prevent people from "missing" complete biographies by not printing an entire pictorial in any one issue, but a page or two in each issue—a continued story. This serial arrangement begins in this issue, with the first of four installments of the pictorial biography of Johann Sebastian Bach. This will be followed by others.—*The Editor.*

See
next page

Paderewski Arrives

Paderewski arrived this week on the S. S. Paris. He is here for a six months' concert tour of the United States consisting of seventy-five recitals. His two New York appearances are scheduled for November 1 and November 29 in Carnegie Hall.

The tour will open in Syracuse on October 21. Preceding his first New York recital he will fulfill four other engagements—at Schenectady, Binghamton, Providence and Portland.

As has been his custom during previous tours, Paderewski will travel in the private car, Superb, accompanied by Lawrence Fitzgerald, tour manager; Eldon Joubert, who looks after the pianos and transportation; Marcel, Paderewski's valet-masseur; two Pullman porters, and a special chef.

During the latter part of February and early March, Paderewski will interrupt his tour with a three weeks' vacation at his ranch at Paso Robles, California. The ranch, which covers 2,600 acres, is under cultivation, mainly almonds, prunes, grapes and walnuts.

Paderewski first came to this country thirty-nine years ago, making his American debut with Walter Damrosch and the New York Symphony Orchestra on November 18, 1891. His succeeding four appearances were also with this orchestra. This will be his seventeenth tour of the United States.

Elsa Foerster, American Soprano

On September 21, the season's first performance of The Flying Dutchman was given at the Cologne Opera, with the American soprano, Elsa Foerster, singing the role of Senta. Last year this work of Wagner was revived at Cologne, and the critics were unanimous in according the honors to Josef Niklaus in the role of Daland. Both Miss Foerster and Herr Niklaus are artists of Mme. Dessert.

The operatic career of Miss Foerster began at the age of ten at the Metropolitan Opera in New York where she sang in Konigskinder and other operas requiring children's voices.

This year marks her seventh season in Cologne, where she has sung the leading

roles in forty-three operas, several of which she had the honor of creating, notably Alkestis of Egon Wellesz, the daughter in Cardillac of Hindemith, and the Basque Venus of Herman Wetzler. Although the role of Senta has been but recently added to her repertory, the confidence of the directors in Miss Foerster's ability is such that she gave the first performance without either a stage or orchestral rehearsal. A rare compliment to her absolute reliability.

Gabrilowitsch at Carnegie Hall October 28

Although Ossip Gabrilowitsch is kept exceedingly busy by his work of conducting the Detroit Symphony and the Philadelphia Orchestras, he nevertheless finds time to give a limited number of piano recitals. Mr. Gabrilowitsch, as a pianist, is under the management of Arthur Judson, New York, and will make his first appearance in recital this season on October 28 at Carnegie Hall, New York.

N. B. C. Artists Recitals

October recitals in New York by artists associated with the N. B. C. Artists' Service will include: October 6, Town Hall, Beatrice Belkin, coloratura soprano; October 10, Town Hall, Celia Branz, contralto, assisted by the Stringwood Ensemble; October 23, Town Hall, Winifred MacBride, pianist; October 25, Town Hall, the Gordon String Quartet; October 29, Carnegie Hall, Jan Smeterlin, pianist.

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Pictorial Biography of Johann Sebastian Bach

Born: Eisenach, Germany
March 21, 1685

(Photographs and data collected by Dr. Karl Geiringer for the MUSICAL COURIER)

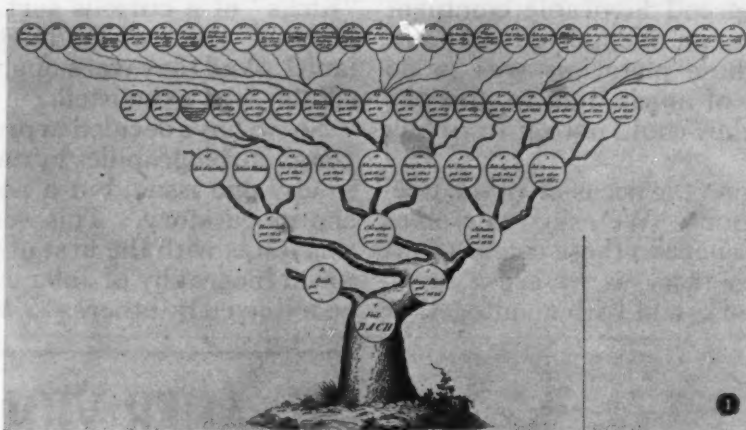
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TO BE PUBLISHED IN FOUR INSTALLMENTS—PART I

Died: Leipzig, Germany
July 28, 1750

"Music owes to Johann Sebastian Bach almost as great a debt as a religion owes to its founder." In these words Robert Schumann, a genius who was often the first to recognize other geniuses, appraised the significance of Bach's work to the musical generations that followed him.

To us of today Schumann's words sound almost truistic, but when they were written they were by no means trite. Though Bach enjoyed a considerable measure of recognition during his lifetime, interest in his works ceased with the passing of his sons and pupils, who had, during their lifetime promulgated his compositions. A great number of his incomparable manuscripts remained unknown for generations after his death in 1750.

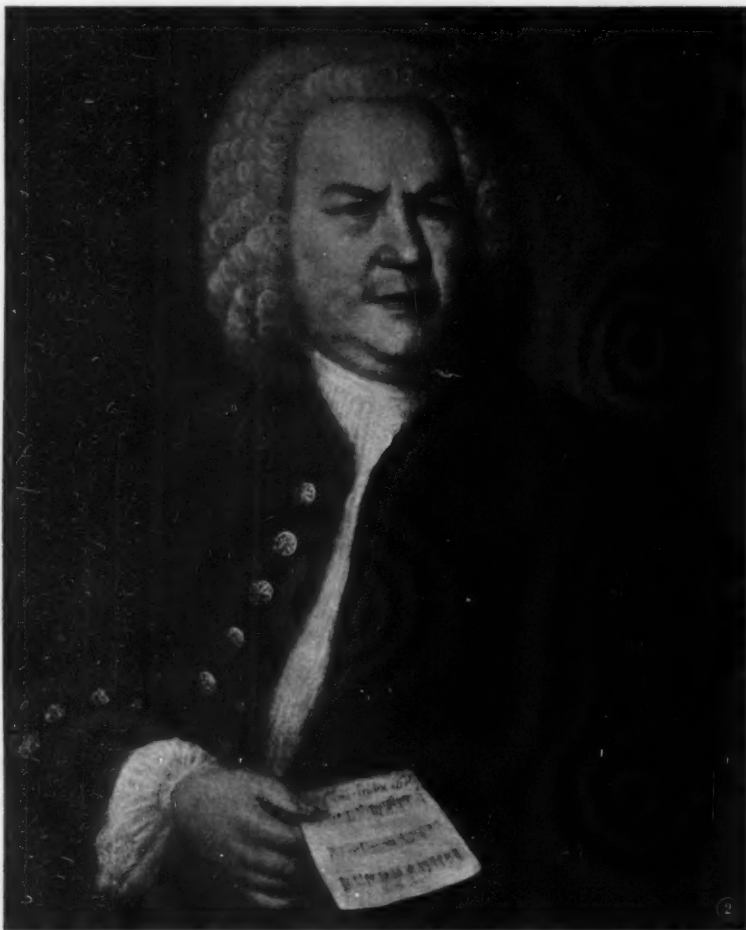


(1) FAMILY TREE OF THE BACH FAMILY

Long before the birth of Johann Sebastian Bach his family had gained distinction in Thuringia as musicians. Numerous organists and cantors in Eisenach, Erfurt, Gotha, Mühlhausen and other towns were of Bach stock. Johann Sebastian's great-great grandfather, Veit Bach, had established himself as a baker in Thuringia in 1590. But his son, Hans Bach (No. 2), Johann Sebastian's great grandfather, was a professional musician, and in turn his son, Christoph (No. 5), was organist and town musician in Weimar. Christoph's son, Ambrosius (No. 11) was the father of the great Johann Sebastian; he was organist in Erfurt and Eisenach. The cousins of Ambrosius, Johann Christoph (No. 13) and Johann Michael (No. 14), were distinguished musicians and composers, Johann Sebastian (No. 26) was the third son of Ambrosius.

To Mendelssohn goes the credit of reviving the interest of the musical world in Bach, by his historic performance of the colossal Matthew Passion in Berlin, March 12, 1829, one hundred years after it was first produced. The sponsorship of so great a man as Mendelssohn for this and other works of the old cantor of Thomas Church set musical people thinking, and soon other performances of his great sacred works took place throughout Germany. Gradually the priceless treasures contained in the long-neglected manuscripts were un-

earthed, and universal recognition of their greatness followed. Today musicians and musicologists regard Bach as the cornerstone in the structure of all music since his time.



(2) BACH

(From the Oil Painting by Hausmann in the Municipal Historical Museum, Leipzig)
Probably the best portrait of the master hangs in the Municipal Historical Museum in Leipzig; it was previously in the possession of the St. Thomas School. It shows Bach holding a page of music on which is a triple canon in six voices. A somewhat inferior copy, also by Hausmann, is to be found in the musical library of Peters in Leipzig.



(3) JOHANN AMBROSIOUS BACH, FATHER OF JOHANN SEBASTIAN

(From an Unsigned Painting in possession of the Prussian State Library, Berlin)

Johann Ambrosius was an able and conscientious man, thoroughly respected by his fellow citizens. He had a twin brother who resembled him to such an extent that their friends could tell them apart only by their different clothing. The two brothers were greatly attached to each other and it is said that when one fell ill the other soon became indisposed as well. The accompanying portrait, which the Prussian State Library acquired from the estate of Johann Sebastian's son, Philipp Emanuel, pictures a man of frank and open mien, attired in a dressing gown, instead of the dress clothes that were invariably worn in those days by the subject of a portrait. The esteem in which Ambrosius Bach was held appears from the fact that the likeness of a simple town musician, such as he was, was perpetuated by an artist in an oil painting. His unassuming nature and independent character are apparent from the informality of his dress on such a momentous occasion; he had no love for the stiffness and formality of the Baroque age in which he lived, any more than did his famous son after him.

Pictorial Biography of Johann Sebastian Bach



(4) EISENACH, JOHANN SEBASTIAN BACH'S BIRTHPLACE
(From an Old Engraving)

The picturesque town of Eisenach, where Johann Sebastian Bach was born, lies at the foot of the Wartburg, rich in legendary associations. It was on the Wartburg, at the beginning of the thirteenth century, that the singing contests immortalized in Wagner's *Tannhäuser* were supposed to have taken place. It was at Eisenach that Luther was a high school student, and the town together with the rest of Thuringia soon went over to the Evangelical faith, so Bach grew up in a Protestant atmosphere. Following an ancient Protestant custom the choir boys marched through the streets several times a week, spreading joy among the inhabitants with their singing. In this manner it is very possible that young Johann Sebastian may have given his earliest concerts.



(6) LUENEBURG
(From an Old Engraving)

As the family of his brother gradually increased in size Johann Sebastian was compelled to seek a new asylum. At fifteen he was accepted as a soprano in the Michaelis cloister in Lüneburg. There the wonderful piano and organ playing of the great master of the Baroque period, George Böhm, exercised a powerful influence on him. From Lüneburg the young musician made numerous foot-tours to Hamburg (a distance of about 50 kilometers, approximately 30 miles) to hear the famous organists Reincken and Lübeck. It is said that on one of such trips Bach stood, hungry and penniless, before an inn, gazing through a window at the guests regaling themselves within. Suddenly a window was thrust open and through it a pile of herring heads was thrown at the feet of the startled boy. He stooped to examine them and found in each one a ducat. The story originated with Marpurg, a renowned theoretician of the eighteenth century.



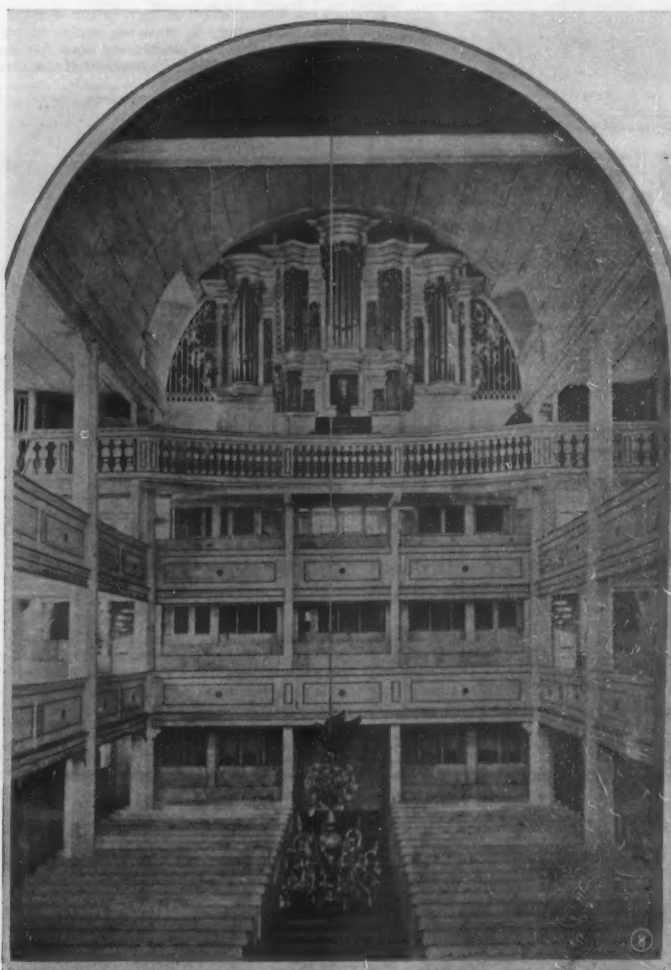
(7) MARKET PLACE IN CELLE

In 1700 and 1703 Bach made frequent trips to Celle, at the court of which town art was entirely under French influence. The reigning duke was married to a Huguenot, Desmier d'Olbreuse, who saw to it that the art of her mother country was revived in Celle. Bach was granted admission to the concerts of the court orchestra and became acquainted with the instrumental music of Lully and the piano compositions of Couperin. Both masters had a great influence on his subsequent works.



(5) JOHANN SEBASTIAN BACH'S BIRTH-HOUSE IN EISENACH
(A Bach Museum Since 1903)

Johann Sebastian Bach was born on March 21, 1685, in Eisenach, the son of Ambrosius Bach, town musician, and Elisabeth Bach, née Lämmerhirt, of Erfurt. It is probable that the boy early had violin and organ lessons from his father and sang in the choir of the Eisenach school, though particulars as to his childhood have not come down to us. At the age of nine he lost his mother. His father married a second time, but died two months thereafter, so that at the age of ten little Johann Sebastian was an orphan. He was reared by his twenty-four year old brother Johann Christoph, organist in Ohrdruf and the pupil of the renowned Pachelbel. The boy Bach continued his musical studies with his brother, and it is related that when certain music was withheld from him on the ground that it was too difficult he secretly took it from the cabinet and copied it by moonlight. In this occupation he was discovered by his brother, who mercilessly took originals and copies away from him.



(8) THE BACH ORGAN IN THE NEW CHURCH, ARNSTADT

At eighteen Bach obtained a position as violin player in the orchestra of Duke Johann Ernst in Weimar. But this post was not much to his liking, and it was with great joy that he subsequently accepted an offer to become organist of the New Church in Arnstadt. The church had been rebuilt in 1683, after a fire. The organ was completed in 1701, as a result of contributions from the entire population of the town. The first organist that had been engaged to preside over the new instrument did not find favor with the congregation, when Bach came to Arnstadt on a visit, played for the consistory, and was immediately engaged. He received eighty-four gulden per annum, a remarkably high salary in those days—more than twice as much as his successor was to enjoy. The fine organ, built by Wender, was further enlarged in the nineteenth century, and became a worthy monument to the great master who had graced it.

Large or Small Halls for Chamber-Music?

Milton Blackstone Tells Why the Hart House String Quartet Chooses Small Ones

Many New Yorkers are wondering, perhaps, why that eminent group, the Hart House String Quartet, have again chosen the small but intimate Steinway Hall for their second series of three New York recitals next winter instead of one of the larger halls. Their comment with regard to this matter is interesting, in that it not only carries out traditional customs of leading chamber-music groups since the earliest days, but also shows this contemporary group strong enough to withstand the inroads of modern distortion of artistic ideals for the sake of personal aggrandizement. Milton Blackstone, violist of the Hart House Quartet, made the following statement:

"We treat New York City exactly like any other city on the North American continent with regard to our conception of, and approach to, the matter of string quartet playing and programs. We have innumerable friends and followers, who come to hear us year after year because they are interested in the music we offer them. In order that they may hear this music to the best advantage, we choose a hall in every city which lends itself best to the delivery of the works which we play. Those who have read the history of string-quartet music from the time of Haydn will recollect that this music was composed for special audiences and surroundings. If the word 'kammer-musik' is to be taken seriously, and perhaps it should be, for Haydn, Mozart and Beethoven were certainly very serious when they were writing for string-quartet, then why should we moderns presume so much as to change the name to 'salle-musik,' or large hall music, which it is doubtful if it is. We have had the experience, and very interesting it was, too, of playing in large concert halls in which there were 3,300 people. The acoustics and results to us were surprisingly satisfactory, but it might have been otherwise if the hall were only half full. On the other hand, we have listened to other string-quartet groups of international fame play in the very hall mentioned above, and, as chamber-music lovers, we found the result very unsatisfying. We felt that a

superb performance was being given, but somehow it did not come off to give us the greatest pleasure. Other musicians present felt the same way we did. Unfortunately, present economic conditions do not warrant a travelling quartet the privilege of choosing the ideal smaller hall for their concerts, owing to the tremendous cost entailed in carrying on their work. In other words, business enters and interferes with the best results to art.

"We have brought, among many other quartets, the Flonzaley, London, Roth, Persinger groups, to our series in Hart House Theater, which seats 500 people. These organizations have frequently played in auditoriums seating 3,000, but their pleasure and results were greatest when they played in halls like Hart House.

"In New York City there are no suitable halls seating not more than six hundred, which we consider ideal in size. It is, therefore, necessary for us to choose Steinway Hall, which seats only 300. We prefer this to playing in the other halls which seat 1,200, and where much of the intimacy is lost. Financial results are a secondary matter to us, providing we present programs in the environment for which they were composed. If the music ordered by Esterhazy or the Elector of Bonn or the Archbishop of Salzburg were meant for large audiences in huge halls, it is most likely that Haydn, Beethoven and Mozart would have written entirely different music than the delicate, intimate, personal quartets for their patrons' kammer-concerts. Sponsors of chamber-music concerts throughout the world have always endeavored to hold these events under these ideal conditions, and some are still devoted enough to the high ideals of this branch of music to sacrifice financial gains for artistic results."

Lisa Roma's Activities in the West

Lisa Roma, who has been in the West for some little time, is enjoying much success there in concert. Commenting upon her appearance, with Mme. Schumann-Heink and



LISA ROMA

Lawrence Tibbett, in Elijah at the University of Southern California recently, the Los Angeles Daily News said: "Equally enjoyable was the work of Lisa Roma, who sang the soprano role with an artistry which definitely stamps her as one of the really great singers of the present day. Like



BARONESS KATHARINE EVANS VON KLENNER AND PART OF HER SUMMER CLASS,

at Point Chautauqua, N. Y., season of 1930.

Baroness von Klenner Returns from Chautauqua

Baroness Katharine Evans von Klenner reopened her New York season on September 22, having returned from Point Chautauqua, N. Y., where she continued her flourishing summer school later than usual.

She stated: "I have had a marvelous season, my time being filled with professionals, working out programs and so forth—the best in many years." Many were old-time pupils who are making records as successful teachers in distant parts of the country, returning with their best pupils that Mme. von Klenner might take them in charge and fill them with some of her own enthusiasm.

The accompanying snapshot shows a portion of her 1930 class, with Lee Hess Barnes in the center; he has just been elected to fill Harvey Gaul's position as director of the Apollo Male Chorus of Pittsburgh, the most important conductor's post there. Clyde Miller, who has a fine bass voice, has had daily lessons all summer; Pittsburgh is his field of activity. Bruce Middaugh, of Boston, is manager and leading tenor of the Beacon Hill Male Quartet, also conducting three choirs in Boston. Kathleen Howard Closs, "a regular Bruennhilde," expects to continue with Mme. von Klenner this season in New York.

The Baroness visited Oil City, Pa., where she addressed the Lions' Club, Berenice Alairé giving vocal illustrations for five different programs on the same day, ending with a radio program; September 7 she sang in two churches in Meadville, Pa., the Baroness also giving an address at the Methodist Church. The von Klenner pupils are real educators, doing missionary work throughout the country.

Gordon Quartet Announces New York Concerts

The Gordon String Quartet, through its manager, George Engles, director of the N. B. C. Artists' Service, announces three programs of chamber music to be given in Town Hall, October 25, February 3 and March 11. The Gordon Quartet has been heard in New York occasionally during the past few years with such success that it has now decided to establish a permanent series here. The quartet is in its tenth season and has to its credit a large number of performances of works by contemporary composers. It has given first American performances of works by Schoenberg, Louis Gruenberg, Fauré, David Stanley, Smith, Sowerby, Daniel Gregory Mason, Gretchaninoff, Casella, Emerson Whithorne, Milhaud, Bloch, Malpiero and Kodaly. During the coming season it will give first performances of works written especially for the quartet by Frederick Stock, Glazounoff and Whithorne.

W. Warren Shaw Pupil Wins Atwater Kent Award

W. Warren Shaw recently completed his fifth season as director of the vocal department at the University of Vermont summer school. Marked artistic success was attained by Mr. Shaw's classes in general, and by several talented pupils in particular. In reviewing the final concert given by the students of the University vocal department, one of the Burlington papers said: "There were many lovely voices, and each one showed the results of careful, intelligent, persistent training." Frederick Blais, one of Mr. Shaw's most promising pupils, has again won a first place in the Atwater Kent contest in Vermont, and will represent that state in the forthcoming national competition.

Since the close of the University of Vermont summer session, Mr. Shaw has reopened his teaching studios in New York and Philadelphia.

Schumann-Heink, Roma not only possesses an extraordinary voice, but, what is more, knows how to sing—a rare accomplishment these days. Absolute fidelity to pitch in the most difficult intervals, a clear, sure legato and perfect placement marked a performance which would delight the most critical."

The Examiner critic, Patterson Greene, wrote: "Lisa Roma's soprano voice, vibrant and lovely, was a treat to the ears."

Miss Roma is continuing her work under the management of L. E. Behymer, and recently accepted the position of head of the opera department of the College of Music of the University of Southern California. She holds an honorary master of music degree from the university.

The Haensel & Jones 1930-31, Roster

This season Haensel & Jones is announcing Luella Melius, coloratura soprano; Elsa Alsen, Olga Averino, Mary Craig, Nora Fauchald, Ethel Fox, May Peterson, Gina Pinnera, Helen Stanley, Marie Sundelius and Jeannette Vreeland, sopranos; Grace Leslie, Marion Telva and Nevada Van der Veer, contraltos; Robert Goldsand and Clara Rabinovitch, pianists (Katharine Goodson and Serge Prokofieff will not return this season); Sylvia Lent, Ruggiero Ricci and Toscha Seidel, violinists; Edwin and Jewel Bethany Hughes, two-piano recital; Mildred Dilling, harpist; Paul Althouse, Henry Clancy, Richard Crooks, Allan Jones and Edward Ransome, tenors; Frederic Baer, Herbert Gould and Fred Patton, baritones; Paul Althouse and Fred Patton, joint recital; Marie Sundelius, Marion Telva, Paul Althouse, Fred Patton, Metropolitan Grand Opera Quartet; Ethel Fox and Allan Jones, with assisting concert pianist, in complete program of operatic scenes in costume; and Leo, Jan and Mischel Cherniavsky, violin, piano and cello, in trios and solos.

Von Schillings Honored

Letters received from Germany at the offices of the German Grand Opera Company contain clippings from Berlin newspapers reporting that Dr. Max von Schillings, recently engaged as principal conductor for the company's third American tour, was the guest of President von Hindenburg at a tea and reception. The chief executive of the German Republic congratulated the conductor upon his forthcoming visit to America and expressed his best wishes for a very successful journey.

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Yvonne Gall's First Chicago Recital October 12

Yvonne Gall, who has been rightly styled one of the most beautiful French women that have ever graced the operatic stage, has obtained a leave of absence from the Paris Opera and will have a brief concert tour before leaving for France. Mme. Gall has been the leading French soprano at Ravinia for the past five years, but heretofore she has returned immediately after the final performance to France, where she is one of the indispensables at both the Grand Opera and Opera Comique of Paris.

Mme. Gall has sung in all of the most important opera houses of Europe, and last season created outstanding successes in a special revival of Les Huguenots at the Paris Grand Opera, and in Ariane et Barbe Bleue at the Comique.

This versatile artist is not satisfied with her operatic triumphs, but is particularly interested in the influence of the music of her native France on American music. Therefore, she has arranged to give recitals in the leading cities of the United States and Canada before returning to France. The program chosen for her Chicago recital, October 12, contains compositions by Cesar Franck, Duparc, Debussy, Faure, a group by Maurice Ravel, as well as the classics of the sixteenth and seventeenth century. She will also feature a group of English songs.

The cognoscenti, who have long been entranced by Mme. Gall's exquisite art, will be glad of the opportunity of hearing her.

New All-Scholarship Opera School

On October 6, the Little Theater Opera Company opened an all-scholarship school for young singers. From 312 applicants twenty-six were chosen to receive scholarships by

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a committee of officials and sponsors of the Little Theater Opera Company. The young artists come from fifteen different states, as far west as Arizona and Texas and as far south as Florida. The faculty of this school includes John Martin, acting department; Edwin Strawbridge, dance; Marie Elizabeth Fluegel of the Institute of Musical Art, diction; Henrietta Cammeyer, piano; Charles M. Hobbs, ear training and solfeggio; and Ernest Ottok, who coaches the students in their roles. Classes are being held at the Brooklyn Little Theater.

NEW YORK CONCERT ANNOUNCEMENTS

Saturday, October 11

Philharmonic-Symphony Orchestra, evening, Carnegie Hall.
Concert, auspices Poale Zion Society, evening, Town Hall.
Fernando Germani, organ, afternoon, Wanamaker Auditorium.

Sunday, October 12

Philharmonic-Symphony Orchestra, afternoon, Carnegie Hall.
Walter Gieseking, piano, evening, Carnegie Hall.
U. S. Army Band and Arion Singing Society, evening, Mecca Auditorium.

Monday, October 13

Florence Easton, song, evening, Carnegie Hall.
Vernon Bestor and his compositions, evening, Town Hall.

Tuesday, October 14

Alfred Wallenstein, cello, evening, Carnegie Hall.
La Argentina, dance, evening, Town Hall.
Louise Homer, Harold Bauer, Szigeti and Lhevinne, evening, Barbizon-Plaza.

Wednesday, October 15

Winifred Christie, recital on the Bechstein-Moore Double-Keyboard Piano, evening, Carnegie Hall.
Hazel Harrison, piano, evening, Town Hall.
Gueda Waller and Vera Maconochie, evening, Barbizon-Plaza.

Thursday, October 16

Philharmonic-Symphony Orchestra, evening, Carnegie Hall.
La Argentina, dance, evening, Town Hall.

Friday, October 17

Philharmonic-Symphony Orchestra, afternoon, Carnegie Hall.
Ruggiero Ricci, violin, evening, Carnegie Hall.
La Argentina, dance, evening, Town Hall.

Saturday, October 18

Severin Eisenberger, piano, afternoon, Carnegie Hall.
Philharmonic-Symphony Orchestra, evening, Carnegie Hall.
Katherine Bacon, piano, afternoon, Town Hall.
Harold Bauer, piano, evening, Town Hall.

Sunday, October 19

Gigli, song, afternoon, Carnegie Hall.
Erika Morini, violin, evening, Carnegie Hall.
Frieda Hempel, song, afternoon, Town Hall.

Monday, October 20

Lener String Quartet, evening, Carnegie Hall.
Beethoven Association, evening, Town Hall.

Tuesday, October 21

Philadelphia Orchestra, evening, Carnegie Hall.
Emerson Conzelman, song, afternoon, Town Hall.
Rudolph Gruen, piano, evening, Town Hall.

Wednesday, October 22

Alfred O'Shea, song, evening, Carnegie Hall.
Harold Samuel, piano, evening, Town Hall.

Thursday, October 23

Philharmonic-Symphony Orchestra, evening, Carnegie Hall.

Friday, October 24

Philharmonic-Symphony Orchestra, afternoon, Carnegie Hall.

Emma Otter, song, evening, Carnegie Hall.

Gertrude Bonime, piano, assisted by Georges Barrere and his Little Symphony, evening, Town Hall.

Gordon String Quartet, evening, Washington Irving High School.

Ray Porter Miller, song, evening, Steinway Hall.

Obituary

Wilhelm Klatte

American musicians familiar with Berlin musical life and with Berlin artists will regret to hear of the death, on September 12th, of Prof. Dr. Wilhelm Klatte. He died quite unexpectedly after a short illness, at the age of sixty-one. For more than thirty years Wilhelm Klatte was music critic of the Berliner Lokal-Anzeiger, and thanks to his mature judgment, his quiet, noble personality, his scrupulously impartial writing, he enjoyed the greatest respect everywhere. Also, as a teacher of theory and composition he had an international reputation, and his courses at the Stern Conservatory were, for decades, a special attraction to young students. Only a few months ago he was made doctor of philosophy honoris causa by the Königsberg University.

Isabel Moore Kimball

Miss Isabel Moore Kimball, former music teacher at Wellesley College, Dana Hall and Walnut Hill School, died at the Massachusetts General Hospital, Boston, on October 1, after a lingering illness. She was the daughter of William and Nancy (Spalding) Kimball, of Boston and Temple, N. H. A brother, Dr. E. G. Kimball, of Washington, survives.

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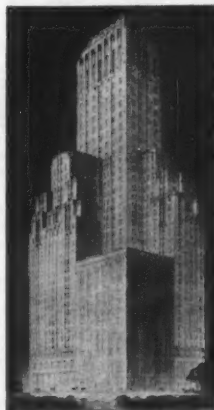
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Voice Personality

BY KURT GRUDZINSKI

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The production of true natural speech in the movie drama continues to be a great problem. During the season 1928-29 the "Talkies" began to create public interest on account of their novelty. In our restless age the public supports anything that is new, especially, of course, if it is backed by sensational advertisements. To hear actors speak from a screen up to then silent—even if the sounds did resemble those of a jungle—was entertaining for the average person; however, artistic and critical people did not feel entertained in the slightest, and their interest in the novelty was broken by the peculiar and disturbing sounds they had to listen to.

Naturally, all of us are interested in the perfection of any art form, but a novelty must show a certain degree of real accomplishment at the time it is brought before the public. More time for intelligent thought and preparation would result in more genuine interest on the part of the public, and additional improvements would be watched with great and lasting interest. Sufficient time spent on foundation work saves time,

as well as money, at the end for the student. What about the improvements so far? It would be very unjust to say that there were none, but why are the results so uneven? Suddenly a few very satisfying "talkies," and then again many where one could not help wishing that they were silent. Attentive and intelligent hearing can tell quite easily which voice would reproduce well. The sound of the majority of voices is still incapable of expressing a line of thought and action.

Expression is constant modulation. These two terms cannot be separated—they are one. To give expression or modulation we must completely master our subject. If we use our vocal instrument with mental and emotional conviction, modulation cannot help being present. Every emotion calls for different voice colors, values, pitches, intervals, accents. We cannot escape fundamental natural laws of expression in life nor in art, and a vital and thoroughly expressive work must be based on such a foundation.

At the beginning of my voice work here in the United States I was often greatly surprised to find beneath bad and unintelligible speaking voices good and even delightful vocal qualities. But the latter were unused and seldom even thought of. Speech was not based on free vibrations and corresponding resonance, but on lifeless, nasal, hollow, flat, high-pitched sounds. The effect of removing various obstacles and thus giving more freedom to the vocal instrument was astonishing.

We cannot hope for complete satisfaction in the "Talkies" until every "movie" artist realizes the great importance of his natural voice production. The latter must absolutely be a part of himself and the voice mechanism must quite automatically react



KURT GRUDZINSKI

to his varying moods of expression. To accomplish this he must know and work for the co-ordination of the different muscles which create the entire voice apparatus. This, of course, has to be done in conjunction with inspiration and expiration, because as soon as the life force stops passing through the apparatus, rigidity possesses it.

Sound is the result of vibrating air, and the formation of sound results in speech. Proper breathing is therefore of greatest value and is accomplished most easily when the body is relaxed and naturally co-ordinated. If the body is relaxed yet concentrated, we cannot help having natural inspiration as well as expiration; again, if the breathing is natural, the body cannot help being relaxed and concentrated.

Speech is a succession of different sound formations, modeled by the throat, mouth, tongue, and lips. The underlying sound-line (or vibrating airwaves) must be so firm and under such perfect control that its constant form changes do not interfere with its continuity of movement. As soon as this line (breath) is broken, speech becomes without resonance and lifeless. As such hollow voices are completely devoid of carrying qualities, actors frequently magnify already bad sounds by making them louder.

All sound reproducing apparatus are very sensitive and reflect the finest vibrations, and voices that are recorded must be in relative harmony.

The words "loud" and "noisy" are onomatopoeic, and their effect is always clamorous. The sense of hearing should be trained to detect at once the difference between a loud or noisy voice and a powerful or resonant one. The loud voice is able to create a certain effect (though never a pleasant one) in an average sized room; but the record of such a voice on sound reproducing apparatus is always hollow and unintelligible. The resonant voice is the effect of natural voice production, constantly backed by breath support—therefore powerful. Even the softest whisper based on such a power has great carrying qualities and by increasing the concentrated breath support, such whisper instantly gains sound strength and remains resonant; and through this complete flexibility of modulation.

Perfect adjustment of consonant formation is just as important to expressive speech as perfect adjustment of vowel formation. Consonants, if rightly used, bring strong character into words and are either built with breath—like "l" "m" "n"—or interrupt the breath at the point of contact of the lips or tongue against the different parts of the hard palate—like "b" "d" "g" "k" "p" "t" "c" "s" still sounds in the "Talkies" like "SH" on account of unconcentrated breath, and needs breath only over the tip of the tongue. Furthermore, the tip of the tongue must be against the lower front teeth. The "S" should be given as short as possible, to avoid even the slightest hissing, as we have constantly to remember that every speech error is many, many times enlarged by a sound reproducing apparatus. The "F" sound presents very much the same difficulty. Also, sounds like "ay" "ow" continue to be quite flat or nasal.

All these outstanding mistakes are, of course, curable through right and clear instruction. The value of individual training cannot be over-emphasized, as the particular handicaps of different personalities require special treatments.

As soon as every artist discovers that he must master and use his voice as artistically as great musicians do their respective instruments, he will also realize a freedom of body

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which will result in freedom of personality. No doubt the day will soon come when such artistic perfection will be universally demanded.

Helen Bock Reopens New York Studio

Helen Bock, pianist, has returned to New York from a thoroughly delightful trip to Bermuda and resumed activities in the metropolis. She reopened her studios on October 1, and, between concertizing and teaching, looks forward to a busy season. Miss Bock has appeared extensively in recital in various parts of the country and also has had engagements as soloist with prominent mu-



HELEN BOCK.

This is one of the many interesting snapshots of the pianist taken on her recent trip to Bermuda.

sical organizations. The splendid work being done by her many pupils attests to her ability as a pedagogue. Miss Bock is under the management of Annie Friedberg.

Concert Series at Ann Arbor

The University Musical Society of the University of Michigan announces, for the fifty-second year of its Choral Union Concerts, a series of ten evening programs. The list of attractions comprises Fritz Kreisler (October 13), Clara Clairbert (October 31), Alexander Brailowsky (November 7), the Don Cossack Chorus (November 20), the Detroit Symphony Orchestra (November 24 and January 12), Jose Iturbi (December 12), Albert Spalding (January 27), Paul Robeson (February 2), and Sergei Rachmaninoff (February 10).

Atwater Kent Radio Concert Attractions

Among the artists engaged for the Atwater Kent Sunday night radio concerts this winter are Kathryn Meisle, Albert Spalding, Maria Kurenko and Richard Bonelli. This will be the sixth consecutive season with the Atwater Kent hour for Miss Meisle, Mme. Kurenko and Mr. Spalding, and the fourth for Mr. Bonelli.

Bauer Opens Season

Harold Bauer opened his season on October 3, 4, and 6 in Philadelphia, playing the Scriabine concerto with the Philadelphia Orchestra, Leopold Stokowski, conductor. On October 18, he gives his first New York recital in Town Hall.

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A song of outstanding lyric qualities, which, although short, contains a fine climax and a festive ending of telling effect. Faithfulness to the loved one is its underlying motive. .40
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Rosati Pupil Honored by St. Cecilia Academy in Rome

An unusual distinction has been awarded to Mary Barry, director of music in the Flushing, L. I., High School, in that she is the first American to have received from the Academy of Saint Cecilia in Rome the



MARY BARRY,
first American to have received from the St. Cecilia Academy in Rome the diploma for Teacher of Singing.

diploma for Maestra di Canto (Teacher of Singing).

To appreciate fully the honor which has been awarded to Miss Barry it must be explained that as a teacher of music in the American schools Miss Barry is efficient in the method of music education which sponsors the movable Do. This is a purely American version of the fundamentals of music and is not taught in Europe.

Therefore, for Miss Barry to have been graduated from Saint Cecilia Academy, it means that she had to learn the European system of musical foundation which teaches the immovable Do. To Miss Barry goes the credit of having mastered both systems.

Before entering the Academy she was for several years a pupil of the Enrico Rosati Studios, and under this maestro she prepared for her work abroad. Miss Barry is intensely interested in the European methods of music education and hopes to continue this work in conjunction with her teaching in the Flushing High School. She will keep in touch with her studies with Maestro Rosati from whose studios have also come Gigli, Lauri-Volpi and Santa Biondo, all of the Metropolitan.

Copley Attractions for This Season

Claire Alcee, soprano, opened the season for the Richard Copley artists with a recital in Town Hall on October 9. Harold Samuel, English pianist, will appear in the same auditorium later in the month, and on October 24 another pianist, Gertrude Bonime, will present a program in conjunction with Georges Barrere and his Little Symphony. November will bring recitals by Rose Eisen, Florence Moxon, Patricia O'Connell and The Compinsky Trio, while Harry Cumpson plans to give two piano recitals in Town Hall in December and February. The Compinsky Trio is scheduled for two additional concerts and chamber music will also be offered by the Roth String Quartet in January.

Josef Hofmann's first New York program will be given on January 11 in Carnegie Hall. January 12 is the date set for two piano recitals, one by Frank Sheridan in Carnegie Hall, the other by James Friskin in Town Hall. Other artists under the Copley management who are to appear in New York this season include Lea Luboshutz, violinist; Harold Bryson, baritone; Ethyl Hayden, soprano; Teri Joseffy, pianist; Gertrude Wieder, contralto; Fay Ferguson, pianist; and Dorothy Gordon in her annual Young Folks Concerts. The Hampton Institute Choir will give a program in March.

H. M. Shapiro Resumes Teaching

H. M. Shapiro, teacher of advanced violin students and professional performers, has reopened his New York studio on Riverside Drive, where all signs point to an exceptionally busy season. Among the successful Shapiro pupils are members of the leading American symphony orchestras, the New York Philharmonic having two, Messrs. Kreiselman and Strassner. Another pupil, Rudolph Boches, appeared with much success in Carnegie Hall in November, 1928, and has toured as assisting artist with John McCormack, Gigli and Titta Ruffo. Erwin Reichel, whose New York debut last season aroused much interest, is one of his pupils.

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The Hereford Festival

(Continued from page 6)

forces and the comparative familiarity of the music to those performing it. The reading of the work reinfused vitality into it, under the Hereford cathedral organist, Dr. Percy Hull, who avoided the dry asceticism which has become prevalent with the latter-day Bach vogue.

The soloists comprised Dorothy Silk, Astra Desmond, Stuart Wilson and Howard Fry. None quite assimilated the conductor's conception. Miss Silk adhered too rigidly to the cold tone which has become her mannerism; Miss Desmond erred slightly on the other side, suggesting Mendelssohn rather than Bach, theatricalism rather than drama of the Passion type. Stuart Wilson was characteristically dry and Howard Fry sang with more concentration on vocal tone than on inspired feeling. Sir Ivor Atkins, organist of Gloucester Cathedral (well known to American musicians), officiated with discrimination at the piano in the continuo part.

The Handelian tradition, which so curiously—and at times almost comically—has become sentimentally more English than many native products, was well represented in the performance of The Messiah, which was given with robust fervor by the choir, more at home in this than in other works of the week's programs. The soloists proved adequate, none outstanding.

ARMSTRONG GIBBS' THE BIRTH OF CHRIST

Wednesday brought a new British work, The Birth of Christ, by Armstrong Gibbs. Viewed abstractly, this is fairly pleasing music. But it is so much akin to much of the prevalent semi-bucolic English school which has one eye always on the village green of two centuries ago that it would be difficult, lacking a program, to identify its composer by ear. The one element that linked it with any tradition and excused its bluff over-vigorousness was an affinity with some of the airs which one finds in early local versions of the miracle plays. There, as here, one would be hard put to it to distinguish the seraphim from the village roysters.

It is energetic music, skilfully written, with certain well-behaved salutations to that French impressionism of the late nineties which, from George Butterworth onwards, had become so customary a cult of English neo-academics. The text has little relationship to this music; one listened wisely, trying to dissociate one's mental imagery from it.

Contrasted with Bibbs' work, Vaughan Williams' Sancta Civitas had more dignity of gait, though it was less expressive of English athleticism. While Armstrong Gibbs vindicates Christianity on the playing fields, so to say, Vaughan Williams proves our social structure to be essentially religious by a tonal treatise for which, however, he does not scruple to borrow from the sophisticated Parisian vocabulary of Ravel.

Melodically the work suffers from a trying sameness—a sentimentalising of drabness which makes much of it seem repetition when it is actually a rather scholastic development. It fails in bigness because its fresco is overworked; broad design is marred by overprecious treatment, much of which is lost in the general structure, making the general effect simply long-drawn and dull. Sincerity is not the only quality needed for the creation of a masterpiece.

AN INNOVATION

One felt this again when Dr. Hull broke with precedent and eliminated Mendelssohn's Elijah from the customary place on the Tuesday program and substituted Elgar's The Apostles. Curiously enough, the Three Choirs Festival, an Anglican institution, has become an annual celebration of the Catholic Elgar. This year we have also had the inevitable Dream of Gerontius and also the First Symphony, of which I heard the first performance under Richter many years ago. Throughout the festival, the strange lack of positive direction in so much English music was apparent. In the effort to divest British music of the Handelian habiliments in oratorio, Elgar has simply made an exchange. He has given us Wagnerian melodrama in place of Georgian pomposity.

The Dream of Gerontius remains the more spontaneous work, even admitting its genuflection to Bayreuth. Its very melodramaticism secures more contrast. The Apostles reverts more to the monomania of Parsifal. It agonises around a fixed and rather monotonous series of meditative moods, with a poignant undercurrent, a religious melancholia, which wholly negates the glory of the Scriptural significance. Its intermittent climaxes are all abortive. It is self-lacerating music, pessimistic in effect.

The First Symphony definitely dates. Its main motto theme is Victorian, with all the sentimental, yet dull undercurrent of Victorian hymnology beneath it. Its orchestration is that of Wagner. Its gait is that of Brahms. Hence it leaves one with a dissatisfied sense of incongruities arbitrarily

linked together, and the unity of the symphonic form suffers. It is the antithesis of anything which one could honestly term British in all essentials of form and feeling. It is, in spite of its use of more striking color, fundamentally Kapellmeister-musik.

All these works were excellently given, mainly through familiarity, one imagines, as the genteel beat of the conductor provided no stimulus to the performers whatsoever.

THE NATIVE NOTE

In the Cavalier Songs of Bantock, given at the usual orchestral concert in the Shire Hall, we had the authentic British note, that strong, yet broad-visioned mood which one finds in the Jacobite and Cavalier lilt of Waller, Suckling and even the mystical Vaughan. Granville Bantock gives a modern setting to these, even as James Lyon, in his Prelude, revives the robust pomp of that age's decorative sense, the sense which created the Triumphs of Davenant, the masques of Jonson, the pageant dramas of Dryden. These Cavalier songs were well sung by Heddle Nash, though perhaps a little too outrightly, without sense of the period's style.

A Prelude and Fugue by Vaughan Williams, honestly academic in an academic form, though marred by occasional lapses into neo-bucolic sentiment, proved more satisfying than the majority of this composer's strangely varied work. Here the composer's seeming mental image of himself as a resurrected Tallis seemed more justified than usual.

The other works of this English festival included Kodaly's Psalmus Hungaricus (with Stuart Wilson as a soloist to whom Hungarian moods are evidently those of the graven images of the King Stephen memorial at Budapest), Brahms' Second Symphony under Dr. Hull and Mozart's Concerto in A major with Myra Hess as a soloist, who seemed to regard Mozart as closely akin to Beethoven of the heaviest phase, and a concert performance of Wagner's Parsifal, in which Dorothy Silk proved wholly incongruous in the highly erotic religious music, with Percy Manchester as Parsifal—an undistinguished performance. Of these works the Kodaly proved the most stimulating, and the choral parts—already familiarised by a previous Three Choirs performance—were given with fine effect.

SUMMING UP

The main impression which remains of the festival is one of complete lack of individuality as a festival which should have a definite character and a definite direction. It hovered between works reflective of the 19th century sub-Tudor England, academic reverberations to stereotyped music and half-hearted essays into more modern music which had no great claim on such an event. What is needed is at least one day of Tudor music at the Three Choirs Festival, and also a more definite attempt to encourage modern Anglican composers, either in new forms or in such as would develop the best Anglican tradition. The works other than religious could also be better selected.

There are no finer choral forces in England than those of the Three Choirs; but these will not develop by insistence on the stereotyped, or by indiscriminate modern selections; for the essential qualities of the choirs come from their cathedral associations, and it is with these which the programs of each year's Three Choirs Festival should seek to nourish and develop.

LEIGH HENRY.

Bachaus Features Boyle Compositions

George F. Boyle, composer, pianist and teacher, of New York and Philadelphia, has received an interesting letter from Wilhelm Bachaus. This letter was written in Sydney, Australia, Mr. Boyle's native city, during Mr. Bachaus' recent successful concert tour of that country.

"I am here for the second time," the letter said in part, "and happy to find again a lovely response from all the nice people here. I have seen your parents at almost all my recitals, and your father told me of a rumor that you had dedicated some of your latest compositions to me. If this is true I shall be indeed delighted, and would ask you to send them to me at the earliest possible opportunity. I hope that you and your wife are well; your father showed me photographs of you both, in which you certainly look it."

The compositions to which Mr. Bachaus refers are Obsession and Caprice, the second and third of Mr. Boyle's most recent set of piano pieces. The other pieces in the set are Legend, Berceuse and Mardi Gras, the first dedicated to Austin Conradi, the others to Pearl Boyle. Mr. Conradi has played the Legend and Mardi Gras in recital in New York and Baltimore, and the entire set has been performed by the composer in New York, Philadelphia and Overlea, Md. Wilhelm Bachaus has already featured in his recitals several compositions by Mr. Boyle, including Pierrot and Slumber Song.

Worcester Festival

(Continued from page 5)

warmly, and sang the intricate music with purity and accuracy throughout. Later in the evening Frederic Baer, the only soloist of Sea-Drift, scored a personal triumph. This in no way dimmed, however, the interest in, for example, Steuart Wilson, who brought with him greetings from Worcester, England. Mr. Wilson adds to a very fine voice a thorough mastery of Bach. Miss Stallings was effective, not only in two Bach arias, but at the climax of the concert as the off-stage voice in Verdi's *Te Deum*. Mme. Van der Veer, who carried the entire contralto work of the festival, is a familiar figure to these audiences, and was greeted cordially by many admirers. Her duet with Mr. Wilson was especially well received.

THURSDAY AFTERNOON AND EVENING PROGRAM

The concert on Thursday afternoon listed four numbers, of which three were Mozart's Ballet Music from *Idomeneo*, Eichheim's *Oriental Impressions* and *Siesta* and Portsmouth Point by Walton. It was the fourth number, however, which marked the climax of the concert, and the orchestra's good work was forgotten in wonder at nine-year-old Ruggiero Ricci's playing of the Mendelssohn violin concerto. No such amazing effect upon an audience has been noted here in years. Women and men alike were moved



© Harold Wagner
ALBERT STOESEL,
Conductor of the Worcester Festival.

to tears, and sincere admiration was the rule rather than any shallow puzzlement at a child's playing. One could close his eyes and find the music even greater. Ruggiero was called back again and again, to make his happy, unaffected little bows; nor did he forget to share the applause with the conductor, concertmaster and chorus.

On Thursday evening two American composers were honored. The orchestra first played Charles T. Griffes' *Pleasure Dome of Kubla Khan*. That outstanding flutist, Georges Barrere, then stepped forward to take the solo part in Griffes' *Poem for flute and orchestra*. His brilliant and sympathetic playing won prolonged applause.

Then, before an audience which included Mrs. Horatio W. Parker, Hora Novissima was given in a manner which Mrs. Parker declared would have delighted her late husband, the composer of this number. The soloists were admirably chosen for this work, and vied with the chorus in building climaxes, which were attained without sacrifice of tone. Ethyl Hayden, in the soprano

role, sang with that natural excellence of voice and the poise and technical sureness that are hers. Mme. Van der Veer, always a dependable artist, again brought to the contralto parts those familiar qualities of suavity and easy flow of tone that have won her recognition—Paul Althouse, tenor, was also in fine fettle, and gave of his best on this evening. He never has sung better here and was a source of sheer artistic pleasure. Frederic Baer displayed opulence of voice and notably clear enunciation in the baritone music. In each case these artists were but repeating previous Worcester Festival triumphs. Walter Edward Howe, official organist, and the festival orchestra provided a fine background for chorus and soloists.

SYMPHONY CONCERT ON FRIDAY AFTERNOON

Friday afternoon's symphony concert featured the young Canadian pianist, Muriel Kerr, in the Liszt *E flat major concerto*. This talented artist was heard to especially fine advantage. She was received with such enthusiasm that an encore was necessary. Mr. Stoessel and the orchestra included in their part of the program music by Bach and Wagner and, in conclusion, the Cesar Franck Symphony in D minor. An unusually large audience was in attendance.

"ARTISTS' NIGHT"

Friday evening has by long custom been reserved always as "Artists' Night." Two leading artists sing what the audience is certain to like, the orchestra presents stirring numbers, and the chorus, particularly the male section, is given a last opportunity to display its skill. This year Nina Morgana, of the Metropolitan Opera Company, and Paul Althouse were the soloists. Miss Morgana sang *Una Voce Poco Fa* from Rossini's *Barber of Seville*, and delighted her hearers by her brilliant performance of this familiar coloratura number. Following this the soprano sang a group of songs, among them a gay little Irish song by Alice Vaiden, who was Miss Morgana's excellent accompanist in this part of the program.

The orchestra opened the concert with the *March of Homage* from Sigurd Jorsalfar, by Grieg, followed by two operatic arias from *Carmen* and *Lohengrin* sung by Mr. Althouse. Fine opulence of voice and sureness of dramatic effect marked the tenor's singing. He scored high with the audience, as did Miss Morgana.

The orchestra contributed a Grieg march, Stoessel's Spanish Serenade and Ravel's *Bohéro*, and the audience was delighted with *Spoon River*, Percy Grainger's new setting of an old American dance tune. The composer prefaced the presentation with a short explanatory speech, after which he assisted the orchestra by playing the piano part of the work, with Mrs. Grainger at the staff bells. An encore was demanded. The participation of Mr. and Mrs. Grainger, offered at a late moment and deeply appreciated by the sponsors of the Festival, made a decided hit with the audience.

To conclude the concert, liberal excerpts were given from Tannhauser. Nina Morgana duplicated her success of earlier in the evening by her singing of Elisabeth's *Prayer*; Paul Althouse gave an admirable performance of Tannhauser's narrative, *Alexander Kesselburgh*, as Wolfram, sang *The Evening Star*. His excellent diction, resonance and vibrancy of tone, and the fine dramatic ability which is his, all contributed to make this much-performed baritone solo one of the outstanding features of the Festival. A highly effective and seductive *Venus* was Milo Miloradovich. Her singing was received with enthusiastic applause. The *Pilgrims' Chorus* and finale of Act III was the last number.

After this concert Mr. Stoessel expressed to the chorus his great satisfaction at the work accomplished this year. It may have been said that a great deal of the credit for the success of the Festival belongs to Mr. Stoessel himself. Under his capable leadership, chorus and orchestra attained a high degree of excellence. Rudolph Thomas was the official pianist of the Festival.

On Saturday afternoon there was an orchestra concert for children. The program was a charming and instructive one, and the attendance was all one could desire.

Plans for the 1931 Festival will be started immediately.

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NEW YORK OCTOBER 11, 1930 No. 2635

What would you rather do, or go to a Toscanini concert?

Radio has graduated from an amusement into a necessity.

What is worse in a singer, an excessive vibrato or no vibrato at all?

Why is it that the librarian of a symphony orchestra is usually a second violinist?

Somebody suggested the other day that what the initials of O. H. Kahn really stand for is "Opera House."

No, Deliska, we did not say that the audience insisted upon the singer's repealing his performance—we said repeating.

The only change of air which some impecunious musicians had last summer, was to tune their radio from one station to another.

The easiest woman in the world to win is the grand opera heroine. One aria by the tenor and she is his. But, of course, it must be a tenor.

Godowsky does not look quite unlike Napoleon, and that pianist's performances also suggest the great Corsican conqueror, who said: "The word impossible is not in my dictionary."

The Chinese have a proverb: "If you have two pieces of money, take one and buy a lily-of-the-valley with it." They should have added: "And with the other ride to where you can hear some good music."

We are still waiting for the passing out of Tschai-kowsky's music, which some musical paragraphers have been announcing as imminent for the past twenty-five years or so.

What instrumentalist has not been told by some wealthy man, "I'd give half my fortune to be able to play like you." What a short cut to success it would be to musicians if such a trade could be made!

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, says that American orchestras possess greater versatility and technical efficiency than the European organizations. He gives as a reason the fact that the American orchestras are composed of men of different nationalities, while the

European orchestras are made up almost exclusively of native musicians.

"The greatest 'artists' are in fact usually the poorest teachers," says Olin Downes.

It is remarkable how many otherwise good musical compositions have weak last movements.

Tuberoses and lilies are the flowers which ought to be handed over the footlights occasionally.

That rustling sound is the critics turning the dictionary pages, seeking new adjectives for use during the coming musical season. The crop will be sparse.

Some of the best musicians do not know exactly when Beethoven was born or when he died; and some of the worst musicians know all the dates in tonal history.

A professor of Milan says that the human brain emits radio waves. It will be easy, hereafter, to discover what the business man is thinking of while listening to grand opera.

Marie Tempest, veteran English comedienne, writing on the subject, If I Could Start Again, would take up music as a first step. "It is the very finest training for the stage. It teaches rhythm, expression, phrasing, and above all, it cultivates a sense of proportion which is the basis of all art."

There seems to be quite a run on Aida this autumn. That work is to open the Philadelphia Opera season on October 16, and will also start the annual proceedings at the Metropolitan on October 27. Aida remains a vital opus, what with its powerful drama and pageantry, its appealing melodies and its colorful and eloquent orchestration.

Do your Christmas shopping early. Subscribe now for the MUSICAL COURIER as a gift to any of your tonally minded friends who are not yet regular readers of this paper. In this connection, it might interest you to know that our new subscriptions last month were the most numerous ever recorded by the MUSICAL COURIER for September. There is no business depression in our circulation department.

Wagner's Flying Dutchman, which has not been given at the Metropolitan since 1908, will be revived at the first Saturday matinee this season. Mme. Jeritza is to sing Senta, Friedrich Schorr the Hollander, and Rudolph Laubenthal the Erik. Serge Soudelkine, who designed the sumptuous scenery for last year's Sadko production, has made the Flying Dutchman sets, and Artur Bodanzky will be the musical pilot.

The celebration of the fiftieth anniversary of the Boston Symphony Orchestra now taking place in the Hub has once more brought to these shores George Henschel, one of England's foremost musicians, who was the first conductor of the Boston orchestra, back in 1881. The first singer to appear with the orchestra was Annie Louise Carey, famous contralto; William H. Sherwood, of Chicago, was the first pianist, and Leandro Campanari making a successful American debut, was the first violin soloist. Of the three Campanari (afterwards a distinguished conductor) is the only survivor. He is living in San Francisco since 1907 and is a busy vocal and violin teacher despite his 73 years.

Victor Prah! and his artist pupils gave a song recital of the works of Fauré early in September in the quaint music room of the ancient hotel La Rochefoucauld of the rue Visconti in Paris. The modern art of the musicians was admirable in every way and needed no antique setting to be thoroughly enjoyed by the company of guests. But the surroundings added considerable zest to those who were familiar with their historical associations. The name of La Rochefoucauld itself brought to mind the inimitable writer of maxims. A little further down the same street the great poet Racine had lived for many years. In the same house the famous and beautiful Adrienne Lecouvreur had died a century later. Other poets and writers once lived in this same street, and the great painters Ingres and Delacroix worked there. The young Balzac had a printing office which failed and made him a bankrupt in this rue Visconti. In former days it had another name, and the street owed its existence to an earlier century when the meadows of the students and clerks were set apart for houses. Here was enacted the drama of Herold's opera Le Pre aux Clercs.

Opera

The question of the progress of opera in America and of the utility of opera here or anywhere is one that continues to be discussed. Changes in opera idiom have been rapid in recent years, and for some reason that it is not altogether easy to determine there appears to have arisen a feeling that opera is not an important or highly artistic branch of either the music or the dramatic art.

If one were to seek an explanation of these opinions it might perhaps be found in two simple and obvious facts. The first is that opera is primarily a vocal idiom and therefore primarily melodic. The second is that modern composers have apparently either lost interest in writing vocal melody or have lost the ability to write it.

It is quite true that opera may be made of orchestra music in the pit and persistent recitative on the stage, but it has never been proved that the public is willing to fully accept this sort of opera, unless, as in the case of Wagner, the orchestra music is extraordinarily melodic, extraordinarily expressive and extraordinarily beautiful. So far as one can judge, the public is not satisfied with the sacrifice of the music in opera for the drama, or the melody in the music for mere expressiveness.

The question then remains: can opera be so revised that these difficulties of public taste can be completely overcome? Is it possible to strike upon a happy medium where the music is not expressive without the drama; where there is no melody that is sung or played, but where the ensemble is of such dramatic force that it will be found completely satisfying by the average public of our own day?

We cannot, of course, speak of the future. Nothing is more utterly futile than predictions as to the direction of development in either life or art. But for the present it seems reasonable to suppose that the public will not be satisfied without more or less definite beauty or expressiveness in the music, whether this music be for the human voice or for the orchestra. Music that simply underlines the drama with a series of chords or discords, perhaps momentarily pregnant of deep meaning, but having little or no connection, musically speaking, with the balance of the score, seems unlikely to satisfy people of the present decade, at least here in America. The public, in spite of its delight in modernistic orchestra compositions, still shows its love for music that is definitely expressive or beautiful as music. The modernistic pieces that have been greatly successful have been those that possess certain elements of this sort of beauty and expressiveness, either in their orchestration, their rhythm or their thematic material, even when this thematic material is disjointed and is not developed along old lines.

It remains to be considered whether composers should take thought of the public taste, or should forge ahead in any direction which they personally consider artistic and suitable to their own gifts, leaving the public to follow. The difference between modernism and even the oldest of classicism is much more marked than it ever was at any time in the history either of music or of opera or the music drama. The step from symphony and from expressive song to Wagner, especially to the early Wagner, is not nearly so great as the step from even, let us say, the most advanced of the symphonic poems of Strauss to, for example, the earliest of Schoenberg of his second period. One finds in Schubert, in Beethoven and in Weber some suggestions of things that were used afterwards in Wagner and by him further developed. The sensational opening of Die Walkure is almost an exact copy of the Erl King;—the same music is used to express the same thought.

Would it not be a good plan for people of influence to advise an evolution in opera, as well as in other forms of music, instead of a sudden acceptance of entirely new ideas and ideals?

Some persons regard sport as seriously as others regard music. The former look upon the latter with wonder because of their passion for concerts and operas; the music lovers marvel at the craze which the others display for exhibitions of baseball, tennis, yachting, pugilism, horse racing and golf. As the philosopher remarked, "It takes all kinds of people to make a world." And sometimes one ponders whether it might not be a better world if all its civilized inhabitants could become devotees of the best music.

Variations

By the Editor-in-Chief

Not many operatic tenors are authors, even though Caruso wrote his autobiography via the pen of somebody else.

Leo Slezak, tall Czech tenor, did the attached charming sketch, which might be called *Das Ewig Weibliche*:

"When creation still was young and the gods were looking at the worlds swinging in space, their attention was called to a planet called the Earth on which had been placed a solitary man. He looked so lonely that the gods thought he needed a companion but they had employed all their materials—not a single element was left. When the gods gathered in counsel and after much discussion the God of Love said: 'Let us take the roundness of the moon, the wisdom of the serpent, the entwining of clinging vines, the trembling of the aspen tree, the slenderness of the rose bush and the velvet of its flower, the gentleness of the falling leaf, the captivating glance of the fawn, the gaiety of the sun's rays, the laughter of rippling waters, the constancy of the stars, the tears of the mist, the melody and harmony of the Pipes of Pan, the inconstancy of the wind, the timidity of the hare, the vanity of the peacock, the courage of the lion, the brilliancy of the diamond, the sweet flavor of honey, the cruelty of the tiger, the warmth of fire, the purity of fresh fallen snow and the cooing of the dove and unite all these and form the most wonderful thing of all Creation—a woman.'

"After the gods had formed this lovely creature, they introduced her to the lonely man. A few weeks later the man came to The Garden of the Gods and said: 'This paradox you have given me disturbs me greatly. She chatters without rest and takes all my time. She laments for nothing at all and ever and anon she changes her mind, and when I inquire "Why?" she answers "Because."

"So the gods took the woman away for observation. In a few days the man returned to the gods and said: 'My life is solitary since I returned the woman you gave me. I remember how she danced before me and glanced at me from the corner of her eye. How she sang to me, tormented me, comforted me, played with me and clung to me. I do not understand her, but I am lonely. While I fear I cannot live with her I am absolutely sure I cannot live without her. I do not understand her, but I want her to come back.'

"The observing gods did not understand the woman either, so they gave her back to the man, and in all the centuries since, neither gods nor men have understood her, and they never will. She is The Eternal Mystery."

Less idealistic than Slezak is the piano pedagogue who compiled these practical memoranda called *Life's Little Troubles*:

The parents who inform you that they do not wish Sallie to become an artist, but only to play for company.

The student who at the eighth lesson inquires if it is the sixth or seventh of the term.

The charmer who comes to your studio about an hour too early, leaves her music roll and then starts out on a shopping tour, returning every fifteen minutes with her purchases. A wrangle over the counter finally causes her to arrive too late for her lesson.

The mother who sits at your elbow during her daughter's lesson, and says: "Now, Sallie, you never played as badly as that at home."

The girl who wants to study Liszt's second rhapsody because it was presented to her by an uncle.

The inquisitive student who begins to ask lengthy questions after her lesson is finished and while the next pupil is waiting to commence.

The old pupil whom you have not met for fifteen years, but who in the P. S. of her letter asks for a list of 500 practical teaching pieces.

The pupil who leaves her jewelry on the piano.

The student from out of town who pens special delivery letters or sends telegrams which are delivered at your home at 2 a. m.

The anxious inquirer who insists upon knowing whether it will pay and how long it will take.

The student who always makes a new mistake whenever an old one is corrected.

The one who wants to begin the piece all over again because she thinks that she can do it better the second time.

The pupil who wants to know what the composer was thinking of when writing that particular nocturne.

The pupil who hands you small local checks on out of the way localities, leaving you to pay the exchange.

Finding out that your best pupil has left you by seeing her name on another teacher's program, playing the pieces you taught her. (This is especially pleasant.)

The omniscient student who has heard everybody, played everything, been everywhere and then compromises on the *Träumerei* when asked to play.

The student who straps her music roll so tight that no person on earth can undo it.

And, finally, the girl who believes in the "open door," and never shuts yours when leaving.

Germaine Schnitzer is fond of musical anecdotes, which she tells with a keen sense of humor and a delightful French accent. One of her pet stories relates to Moriz Rosenthal and his visit to Richard Strauss, whom the pianist found seated at the piano, on top of which were scattered open orchestral scores by Beethoven, Wagner, Liszt, Mozart, Berlioz, Schumann, etc. "Oh," remarked Moriz pleasantly to Richard, as he pointed to the music of the other men, "I always had imagined that you compose from memory." At that instant Strauss conceived the hatchet theme of his *Elektra*.

The Wagnerian Ring operas, as given at the Metropolitan, are a peculiar institution that must puzzle the new converts to the cause. If, for instance, Brünnhilde composes herself for slumber at the end of *Walküre*, and the repertoire skips Siegfried and presents *Götterdämmerung* as its next Wagner work, the unkissed Brünnhilde is seen keeping house with Siegfried without having had the osculatory awakening provided for her in the Ring libretto. And often, too, the singer who goes to her rocky couch in *Walküre* is not the same one whom audiences gaze at in Siegfried, or *Götterdämmerung*: likewise, Brünnhilde frequently opens her eyes in Siegfried to find that the man she is about to wed was her brother in the *Walküre*; while on the other occasions, her father Wotan, has been known to change his identity as many as three times in the family shiftings of the lively Ring Cycle. One might imagine, in view of all this, the devout Brünnhilde murmuring this prayer in the *Walküre* just after Papa Wotan has tucked her in and made Loge poke the fire:

"Now I lay me down to sleep
And pray the Lord my role I'll keep;
If I should die before I wake,
It's Gatti's, and not my, mistake."

At some of the outdoor opera performances this summer the great open spaces seem to have been chiefly in spectators' row.

In the early stages of evolution, when troglodytes used their toes with the same facility as their fingers, the Godowsky transcriptions of Chopin etudes must have been easy even for beginners on the piano.

"Greenwich has fixed our time for 255 years," said the New York Times recently. That may be, but it is safe wagering that Greenwich never had anything to do with the time in which some of our operatic singers deliver their music.

No more brilliant and withal no more sensible words are written on music and musicians than William J. Henderson, of The Sun, publishes in his Saturday evening sermons during the tonal season. He began his annual series last week and I recommend these excerpts as material for thought on the part of certain public performers:

Ancient observers of musical activities have often wondered why the submarine cable possesses such extraordinary magnifying powers. Singers whom Broadway and Thirty-ninth street has failed to raise to the supreme level become deities as soon as they cross the sea and the records of their doings are flashed beneath the protecting waves. One reads of immortal operas only as media for the revelation of the powers of these traveling warblers. There is such a fuss, such a desperate expenditure of energy and bad English made in the effort to convince the world that every little squeak uttered by a prima donna is a proclamation of august majesty that one grows weary of the inexpressible nonsense.

... Entire pages of manifestly exaggerated publicity will not insure a crowded auditorium for a nonentity. The newcomer must, of course, be made known, and he invariably

is. The newspapers recognize the necessity of giving the unknown artist opportunity to become known. The beginner need never have any fear that he will not receive attention, and if he has "the goods," he will get full credit. But the stuff which was sent by cable from Europe through the last summer was enough to kill the chances of any artist.

President Hoover is out with a statement to the effect that Americans should cultivate a higher standard of living, but he forgot to say that they could make a good beginning by replacing some of their jazz with symphony, and by learning that Martini was a noted composer and not the inventor of the stimulative cocktail that bears his name.

A free country is one in which a citizen does not have to go to hear Parsifal if he desires to stay away.

Balloon sleeves and Mozart seem to be coming into fashion again.

W. R. wishes to know "whether a string quartet is or is not a Tom Thumb orchestra."

Yea, verily, two grand opera singers were at the Philharmonic concert last Sunday afternoon and stayed through the program. The Carnegie Hall management should honor them with an inscribed tablet in the lobby. The names thereon? Margaret Matzenauer and Nanette Guilford.

There is talk that Congress may rescind the Volstead law and that Toscanini may lift his prohibition ban against American compositions at the Philharmonic concerts under his direction.

Arnold Bennett has this to say in his recent *Journal of Things New and Old*:

An artist engaged in a work ought never to read or see or hear second-class stuff. If he does, he realizes the resemblances between his work and the second class; and is discouraged. Whereas if he sticks to first-class stuff, he realizes the resemblances between his work and it, and is enheartened thereby.

"Music is going to explode soon," confides P. R., "but I don't know whether the force of the explosion will be forward or backward."

S. O. is on hand with a sage reflection: "As you might say, there are 39,482,000 people in England and Wales, and it is appalling to think how many of them never heard the *Eroica* symphony, Brahms' sextet, Schumann's piano concerto, Beethoven's violin concerto, Mozart's Don Giovanni, Bach's B minor Mass, Gluck's *Alceste*, Tchaikowsky's fifth symphony, and Wagner's *Tristan and Isolde*."

At the Restaurant Chaffard, 232 Seventh Avenue, you may have an excellent meal (along the lines of Mouquin's, of ancient Sixth Avenue fame) even though you will find a card in the menu, reading:

NOTICE

EVERY SATURDAY NIGHT WE WILL HAVE AN ORCHESTRA CONDUCTED BY A. SALVATORE, ALSO A PRIMA DONNA BARITONE SINGING CHOICE MUSIC.

"He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideals."—Ruskin.

A movie theater advertises an act called "Vision de d'Art." It must have been written by the man who came to this country on the *La France*, caught the la grippe on the way over, and after recovering went to a restaurant and ordered some fromage de Brie cheese and a demi tasse small cup of coffee.

Piano compositions for the left hand are not necessarily morganatic music.

No, Grimhilde, this paper did not say that the tenor had a faulty middle register and gave a gripping portrayal of the agonies of Cavaradossi; the *MUSICAL COURIER* wrote distinctly, "gripping portrayal."

Byron mentions somewhere "The music of the face." It is a term that suggests wide possibilities. Offhand, however, we recall Handel or plain faces, Chopin or fair faces, Wagner or bearded faces and Schönberg or creditors' faces. One man whom we saw coming out of the Knickerbocker Hotel bar a few years ago had such a vermillion nose and conflagratory complexion that at once we murmured to

ourselves, "Stravinsky's Fireworks." Of course Byron must have known that the word face contains the letters that stand for the four tones of the staff spaces—f-a-c-e.

This is the baleful description of a music teachers' convention, as given on one occasion by the Rochester, N. Y., Times:

"Yes, she has a fair voice, but she's simply ruining it by studying with him. She ought to come to me."

"Doesn't it beat all how his voice has gone down hill lately. He used to sing magnificently when he was my pupil."

"That girl's career has been ruined by studying the wrong method. I offered to set her right, but it didn't do any good."

"Mrs. X doesn't know any more about technic than a rabbit. I know of seven voices that she has spoiled and I've had to fix up."

"Wasn't that piano number simply frightful? She used to play real well before she left me."

"Yes, my dear, I know you are a conscientious teacher and there is only one better in town that I know of. You ought to let me coach you a bit. I could do wonders with you."

An exchange says that many of the old square pianos have been exported to China. Is that the real reason for the recent revolts there?

Clergymen who oppose Sunday concerts cannot care much for them on week days either.

In Russia a wonder child is one who cannot play the violin well and therefore causes wonder.

The World Series in baseball is another reason why America is not as musical as it might be.

And speaking of national questions we practical musical persons are breaking our heads over the matter of how to make symphony orchestras self sustaining when along comes H. I. Phillips in the Sun, and says that the great American problem is whether to wear golf hose inside or outside of the knickerbockers.

Why the three B's of music? Why not the twenty-five B's—Bach, Beethoven, Brahms, Berlioz, Bruckner, Balakirew, Bizet, Boellman, Bellini, Borodin, Bruch, Balfé, Bantock, Bartlett, Bazzini, Beach, Boccherini, Boieldieu, Bossi, Brockway, Bridge, Brüll, Buck, Bungert, Bartok. No, there are twenty-six, for one must not forget Badarczevska, much anathematized composer of The Maiden's Prayer.

Czerny's opus record never has been questioned, but how about Solomon, of whom it is said (I Kings, ch. 5, v. 12): "And he (Solomon) spoke three thousand proverbs; and his songs were a thousand and five."

Affable Passenger.—Indeed, and you are a music hall artist! I am a banker, and I think it must be at least twenty years since I was in a music hall.

Music Hall Artist (regretfully).—And I am quite certain sir, it's twenty years since I was in a bank.—Sacred Heart Review.

If Bernard Shaw had not become a successful author he might have been a great prima donna. Not long ago in the course of a public address, he said: "I honestly believe that I am something much superior to the average of mankind."

A music editor desiring to please his readers, asked for suggestions from a group of musicians.

"How can I make this paper ideal?" he inquired.

"Cut out the concert criticisms," said one.

"Cut out the educational articles," said another.

"Cut out the pictures," said a third.

"Cut out the reviews of new music," said a singer.

"Cut out the European matter and devote the space to Americans," said an American composer.

"Don't say so much about the local American product and give us more about new Russian music," said a Russian.

"Don't have a front page picture," said W.

"Don't have editorials," said X.

"Don't have personal items," said Y.

"Don't have 'Variations,'" said Z.

"Don't have advertisements," said Dash.

"Don't call the paper MUSICAL COURIER," said Blank.

"Don't!"—

But just then the musical editor decided that if he listened any longer he would go into the retail hot dog and popcorn business. LEONARD LIEBLING.

DRY, MOIST AND ALL WET MUSICANS

Prohibition and its possible effect on music recalls an investigation which we undertook some years ago. Various sources yielded the information that Saint-Saëns drank mineral water, wine, or a little beer, but only at meals. He never took alcohol as an incitement to work, but occasionally indulged in strong coffee when his head felt heavy. Massenet, unlike most Frenchmen, abstained from claret, but liked sweet liqueurs. He worked best on an empty stomach and said: "The green and yellow muses are tragic and deadly counsellors."

Vincent d'Indy indulges in benedictine, chartreuse and cognac, and believes particularly in the last named as an intellectual stimulant. Beethoven was a moderate drinker of wines, with long periods of total abstemiousness. Schubert drank beer and wine in quantity. Schumann was a heavy consumer of Rhine wine. Wagner drank everything, but never to excess. Rossini preferred French wine, and Verdi the Italian variety. Donizetti drank absinthe. Bellini confined himself to wine. Chopin liked absinthe, but in moderation. Brahms imbibed tremendous quantities of beer, Rubinstein drank cognac and Russian vodka rather heavily. Liszt indulged in all kinds of alcoholic stimulant, but in his later days preferred brandy, of which he took almost a pint per diem. Mozart liked wine, and the same beverage appealed also to Bach. Dr. Byrd drank ale. Grieg always was most sparing in his alcoholic indulgence, but occasionally had no objection to a glass of Swedish punch.

SAN FRANCISCO'S NEW CONDUCTOR

Basil Cameron, who is to conduct the first half season of the San Francisco Symphony Orchestra as successor to Alfred Hertz, who resigned last year, passed through New York recently and visited the offices of the MUSICAL COURIER to bring greetings from mutual friends abroad.

This is Mr. Cameron's first visit to America, and he landed in an unfortunate late summer period of heat and humidity which gave him a poor idea of the American climate and put him temporarily under the weather. He left on September 17 for San Francisco, where he immediately commenced rehearsals with the orchestra.

Mr. Cameron, as has been reported in extenso elsewhere in these columns, has had a long and varied experience as a symphony conductor after having graduated, so to speak, first as a pupil in the studios of Joachim and Auer, and afterwards as an orchestra player under some of the world's most famous conductors. In order to become a conductor himself he did in England the sort of pioneer work that a good many musicians have done in America, organizing his own orchestras. He was very successful, and after some seasons was "discovered" in the small but fashionable communities where he made his start, and was taken to London for important concerts. He has given first performances of many works by famous modern composers and has made the best of his opportunities to produce works rarely heard. The composers themselves have realized the importance of the work he has been doing and have given him valiant support. Among those whose works he gave last year in England were Goossens, Grainger, Cyril Scott, Bax, and so on.

YES AND NO

The Times critic says that Erich Kleiber's symphonic interpretations are operatic; the Sun critic says that they are not.

On the other hand in full agreement on at least one point, are the critics of the Sun and the Evening World. The former has it: "The season of music customarily begins with saddening exhibitions of mediocrity in small halls, but this of 1930-31 burst forth last evening in Carnegie Hall full grown like Minerva from the head of Jove." In the Evening World one reads: "Unprefaced by the customary feeble cluster of preliminary recitals, the new music season, like Minerva issuing from the Jovian occiput, was born in full panoply as the Philharmonic-Symphony inaugurated its eighty-ninth annual series of concerts at Carnegie Hall last night."

Another difference of opinion crops up in the Tribune, the American and the Telegram. The critic of the former declares that Kleiber looks like Leon Errol; the Tribune suggests a resemblance to Hitler; and the Telegram remarks that Kleiber's "tousured head suggests a composite portrait of Sol Hurok and Benito Mussolini."

The Evening World and the Telegram come into conflict regarding the newly painted stage set of Carnegie Hall. The Evening World's estimate: "An attractive new background of ivory and gold hue." The Telegram's opinion: "The stage of Carnegie

Aubert diluted his wine with water, and advised the vocal students at the Paris Conservatoire always to do likewise. Berlioz cared nothing for drink of any kind, except water. Weber indulged largely in wine and spirits. Wieniawski drank too much very often. Glinka was fond of wine, but not overfond. Tchaikowsky drank claret moderately. Tausig never touched alcohol. Rosenthal prefers mineral waters, but drinks everything in moderation. Reissner overindulged in beer and champagne. Paderewski is a very light drinker.

Reger, like Brahms, had a reputation as a champion at beer. Sibelius drinks Swedish punch. Sjögren included everything in his list of stimulants and failed to limit the quantity on occasions. D'Albert likes beer, and so does Richard Strauss, but the latter would undoubtedly prefer something cheaper if it tasted just as good. Dvorak liked claret and spirits. Paganini, Spohr, Goldmark, MacDowell, Mendelssohn, were all abstemious. Godowsky drinks Rhine wine and champagne. Smetana, Bizet and Haydn drank reasonably, but sometimes Handel, Tamagno, Campanini and Mario did not follow this wise example.

Cinti-Damoreau advised for singers, coffee, rum, malaga, and pale ale. Cerone in his book set down as the chief sins of singers "intemperance and ingratitude." He cautions sopranos and altos to put water in their wine at all times, and young tenors and basses in the spring.

Hall has been supplied with a new scenic outfit that looks like a study in lemon sherbet."

Now, gentle reader, can you doubt any longer that the musical season has started in New York?

CHICAGO'S SUMMER OPERA

In a letter addressed by Louis Eckstein, president of The Ravinia Company, to the subscribers to the guarantee fund of Chicago's summer opera, an outline of the season just completed is presented in a manner that is deeply impressive. During the ten weeks and three days of the season, thirty-six different operas were brought to performance, "this not only being a new record for Ravinia, but for all other opera houses as well, in the same length of time."

Yet, as Mr. Eckstein says, "Since Ravinia exists as the expression of an ideal, since its whole purpose is to provide people with the finest music, its success is measured entirely in artistic results." . . . "Telling Ravinia's story," writes one staunch supporter, "in attendance and in the number of performances, is like estimating musical talent in semester hours, something that one must leave to human adding machines who have no contact with beauty."

On the other hand, the effectiveness of such a lavish offering of beauty is not in itself alone, but must be gauged by its reaction in the minds and hearts of the people. It is, therefore, significant that "in face of the general business depression, Ravinia came through its season with its income decreased by only five and three-quarters percent."

One sees from this that Mr. Eckstein is fully justified in saying that "Ravinia is in the hearts of the people." It would be rather amazing if it were not so. It has steadfastly adhered to those high standards of artistry which have distinguished it throughout the years, refusing, as one faithful patron puts it, "to allow the taint of a so-called poor season to tarnish its splendor."

A complete list of the thirty-six works given cannot be printed here, but mention must be made of some of the novelties. Among them was The Bartered Bride, heard on this occasion by the Middle West for the first time in something like twenty years; Vittadini's Anima Allegra; Les Huguenots, which was new to opera goers of the present generation; La Rondine, Marouf, La Campana Sommersa, The Secret of Suzanne, La Vida Breve. . . .

Towards the close of his letter Mr. Eckstein writes: "What of Ravinia's future? (Next year it will have reached its twentieth milestone.) This is a question that has been asked time and again. It is difficult to answer . . . but Ravinia will never be permitted to pass into the hands of those who would devote it to cheap amusement. It was founded on an ideal and thus it should continue—a musical center of real worth and importance."

Mr. and Mrs. Eckstein assumed this season's deficit of \$139,107.20. In addition to this there was a guarantee fund from subscribers of more than \$100,000. With such an example of generosity and idealism Chicago must deem itself fortunate in being assured of summer opera of which it may well be proud.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

A Physician Comments on the Effect of Singing on Health

New York, N. Y.

Editor, Musical Courier:

In the article *Is Singing a Healthy Exercise* which appeared in the MUSICAL COURIER of September 20, we are given to understand that correct singing is conducive to good health, while incorrect singing has "a definitely harmful effect on one's constitution." The author of the article, evidently a student of singing, attempts to correlate the art of singing with such body function as circulation and ascribe to singing medical significance without being able to advance arguments based on correct facts.

We are told that in correct singing "the tone is" supposed to be "thrust entirely upon the muscles of the trunk (back, diaphragm, and abdomen)." Now these are the respiratory muscle that act on the chest by altering its capacity, and automatically come into play in breathing, acting more or less according to the volume of air necessary to respire for rest, speaking, singing, whether correctly or incorrectly. They have no "burden thrust" upon them, as they meet with no resistance in carrying out the automatic respiratory act, the effect of which is to deliver a column of air under certain pressure to the larynx, to be thrown into sonorous vibration in the production of the tone. The latter is then sent on to the throat which modifies it into a correct singing tone, by the co-ordination of its muscles, an art acquired through correct study of singing.

We are told that "circulation" is "stimulated and good health is produced through correct singing as exemplified by the great singers, who are pictures of health," and immediately following this statement our attention is drawn to the faulty singing of "the vast majority of singers, even the great number of those holding prominent positions in the world's foremost opera houses." These singers are surely among the great singers, and yet they are not sick but on the contrary very well and able to perform. "Circulation" we may inform the author needs no "stimulation" when a person is in good health, a *sine qua non* before singing is at all undertaken. The stimulating effect of respiration on circulation is purely physiologic and serves no special purpose on the status of the singer when subserving the function of singing. Respiration is regulated by the muscles mentioned to suit the many variations of tone: this ability to control the regulating mechanism must be acquired through proper vocal training.

"Clutching the tone with their throats" we are told is supposed to transfer the burden of the tone from the diaphragm to the throat muscles which become "abnormally developed and eventually muscle bound, causing hardening and immobility of the muscles," thereby "impairing circulation through the neck." These statements are so fantastic that they cannot stand analysis or correction. These processes do not exist either physiologically or pathologically. The throat muscles form a resonating chamber for the beautification of the tone, and their functions are not transferable or interchangeable with dissimilar function of respiratory muscles as the diaphragm, etc.

The circulation in the neck which carries the blood to the brain, etc., passes through the large blood vessels, the carotids and the jugulars, which are placed outside the throat cavity and have no relation to it whatsoever from a physiological standpoint. These vessels are not compressible by the faulty contraction of the throat muscles. An elementary knowledge of their disposition and location in the neck will reveal the fallacy of a statement that the "eyes, ears, brain, hair, teeth, etc." become affected because "this circulation ceases to go normally" in response to the "extent of hardening of the muscles" of the throat. Unfortunately these assumptions display such ambiguous understanding and lack of elementary knowledge of body function that the conclusions are not only erroneous but meaningless.

Singing is a cultural expression of our emotions through the voice. It is essential to be in a state of good health to study singing and perform well. It does not lend itself to be a particularly apt form of hygienic exercise for our "eyes, ears, brain, teeth,

etc.," to give them "therapeutic value." In our experience with singers and speakers over a period of many years we have had occasion to observe the most varied forms of voice disorders, and have never seen a case where incorrect singing had a deleterious effect on the general health, or disturbed in any way the normal function of the "eyes, brain, etc." It is unfair to the reader of matters relating to singing to have such vague thoughts offered through the musical press with the intent to impart thereby valuable knowledge that is both unintelligible as well as erroneous. We highly endorse the study of the mechanism of voice production but cannot help commenting on fantastic conclusions drawn from insecure knowledge which must only lead to chaos in the concept of the true principles involved in the training of the voice.

Yours truly,
LEOPOLD GLUSHAK, M.D.



A TOURING IMPRESARIO.

The artist Jacobi has caught the wrinkled brow of J. J. Vincent, managing director of the German Grand Opera Company, in a tense moment of the operatic battle.

I SEE THAT

Rosa Ponselle arrived from Europe last Monday.
Grace Leslie scored a brilliant success in her Berlin recital.
Edith Henry, following a successful summer teaching season in Berlin, has resumed her work in New York.
Paul Althouse made an excellent impression at the Worcester Festival.
Mr. and Mrs. Henry Hadley are experiencing new successes in their appearances in Japan.
Ada Soder-Hueck's teaching has already begun in her Metropolitan Opera House studios.
Arturo Papalardo's new studios are located at 115 W. 57th Street, New York.
A new Leopold Auer school is being opened, of which Vladimir Graffman is the director.
Claude Warford, returned from his Paris Summer School, has resumed teaching in New York.
Elsa Foerster, American prima donna of the Cologne opera house, is prominent as guest artist in Germany.
Os-ke-non-ton, Mohawk Indian baritone, not long ago flew from London to Paris to appear at a Presidential Fete.
Florence Foster Jenkins, "the singing president" of the Verdi Club, has issued invitations to her annual song recital, October 29.
Janet Spencer, contralto and teacher, was a judge at the recent Adirondack Fall Music Festival.

Two Fraternities Merge

Seattle, Wash.

Editor, Musical Courier:

We would like to have you make an announcement of the following merger in your publication as soon as possible. Namely that: Phi Mu Gamma, National Dramatic Fraternity, and Lambda Phi Delta, National Fine Arts Fraternity, merged, June, 1930, to become Phi Mu Gamma, National Allied Arts Fraternity. This is a unique step in the fraternal world, that two such professional organizations have combined for the advancement of Fine Arts in American colleges and universities, and is a step that will mean more and more in the future.

We have a chapter roll which includes some of the finest professional schools and departments in the country. We are now the oldest and strongest professional fraternity in the world and we are proud to inform you of this merger that it may be announced at the opening of this school year.

Sincerely,

VIVIAN LAMONT,
National Publicity Secretary.

A Reply to Prof. Silvius' Letter

New York, N. Y.

Editor, Musical Courier:

In answer to the letter of Prof. D. H. Silvius, Jr., of Los Angeles, addressed to

the Editor of the MUSICAL COURIER, which appeared in the issue of September 27, let it be known that, contrary to his statement as to her assumption of dual roles in *The Tales of Hoffmann* at Ravinia this summer, Mlle. Yvonne Gall did sing two roles in the opera. Evidently Prof. Silvius is confused about the names of the roles. To be sure, Mlle. Gall did not sing the florid coloratura role of Olympia the Doll; but she did sing those of Antonia and Giulietta—which is an interesting and not altogether easy task when one considers the opposite nature of the two characters.

I feel certain that in making the contradiction of the statement in a previous issue of the MUSICAL COURIER, Prof. Silvius merely wanted to appear just to Miss Macbeth—which is very fine of him—and that he also did not wish to seem unfair to Mlle. Gall, who deserves credit for her excellent work in singing the two roles allotted to her.

Very truly yours,

GRETCHEN DICK

Press and Personal Representative

An Optimistic Note

Wyoming, Ohio

Editor, Musical Courier:

I have lived through too much trouble not to be an optimist; things always get better. In a few years business will be much better all over the world than it ever has been. There will be more and better music, and more music students. And one has only to look back a dozen years to realize the improvement in teachers, students and methods. In this latter connection, I have only to think of the dull—I might say, worse than worthless—theoretical books I had to dig through, and then of Patterson's three highly stimulating works, *The Perfect Modernist*, *How to Write a Good Tune*, and *Practical Instrumentation*—if I could have had access to such as these when a boy!

With best wishes, as always,

Yours,

JOHN CARLYLE DAVIS.

What do you Know?

MUSICAL CLUBS FOR SINGERS

"Would you be good enough to advise me regarding my joining a musical club of some sort? I have a very fine voice and have had a lot of experience in church work as well as in the theatrical line. I would appreciate any information you might care to give me regarding musical clubs here in New York."—G. H. R., New York.

Any of the following choral organizations might be of interest to you: Bach Cantata Choir, Albert Stoessel, conductor, 310 West 86th Street; Brahms Club, Leo Braun, conductor, 1425 Broadway; Society of the Friends of Music, Artur Bodanzky, conductor, care of Richard Copley, 10 East 43rd Street; Manhattan Choral Club, care of Manhattan Orchestral Society, 119 West 57th Street; Oratorio Society of New York, Albert Stoessel, conductor, 310 West 86th Street; the Rubinstein Club of New York, William Rogers Chapman, conductor, Plaza Hotel; Schola Cantorum of New York, Hugh Ross, conductor, 333 Fourth Avenue; Singers Club of New York, Alfred Y. Cornell, conductor, 420 West 130th Street; St. Cecilia Club, Victor Harris, conductor, 140 West 57th Street; Women's University Glee Club, Gerald Reynolds, conductor, 243 East 57th Street.

RESIDENCE CLUBS FOR STUDENTS

"I am a student of music who wishes to continue her musical studies in New York during the coming winter. As I have many expenses I cannot afford to have my room rent too heavy a burden. I would therefore appreciate your giving me the names of some clubs or places where I could secure a room at a reasonable rental."—L. S., Buffalo, New York.

Among such places are the Morning-side Residence Club, 100 Morningside Drive; The Parnassus Club, 605 West 115th Street; The Three Arts Club, 340 West 85th Street; The Hotel George Washington at Twenty-third Street and Lexington Avenue; and Allerton House, 132 East 57th Street.

INFORMATION REGARDING FOREIGN FESTIVALS

"Please tell me whom to address for information concerning the music festivals at Salzburg, Munich and Bayreuth."—T. R., Long View, Ill.

Jules Daiber, 119 West 57th Street, New York, N. Y.

Philip Mittell, violin instructor, has returned from three months' stay in Europe.
Lowell Pierson Beveridge has been appointed assistant professor of music at Columbia University.
Edwin Grasse, blind violinist, organist and composer, is busy dictating a symphony in G.
Lillian Wechs has removed her New York vocal studio to the Sherman Square Studio building.
Emerson Conzelman will give a song recital in Town Hall on the afternoon of October 21.
Sol Hurok has announced an imposing list of attractions booked by him in Russia.
Erich Kleiber made an impressive debut as conductor of the Philharmonic Symphony Orchestra in New York.
The National Orchestral Association has displaced the American Orchestral Society, recently disbanded.
Geremia Fabrizi, composer and vocal teacher, has returned to America after an absence of three years, and has reopened his studios in Philadelphia.
Helen Bock has reopened her New York studio.
Paderewski arrived from Europe this week. Chicago will hold a Civic Opera Week starting October 13.
Paul Eisler, conductor and coach, has returned from a three months' stay on the Coast and is now busy at work in his New York Metropolitan Opera studios.

Civic Opera Week in Chicago to Begin on October 13

Following Mayor Thompson's Proclamation Entire City is
Cooperating to Make This a Gala Week—Civic Orchestra's New Season—Other Items of Interest

CHICAGO.—Civic Opera Week, set for October 13, following Mayor Thompson's proclamation, has taken on tremendous importance by reason of the fact that throughout Metropolitan Chicago department stores, specialty shops, the elevated lines, music houses, hotels, banks, etc., are all cooperating to make this the gala week of the current season.

The Associated Civic Opera Clubs of Metropolitan Chicago (forty-two in number), founded to make all Chicago opera conscious and thus make the Civic Opera really a civic organization, is sponsoring this Opera Week movement and will have headquarters in each of the forty-two districts and committees from each club will be formed for the purpose of bringing before the general public the importance of the Chicago Civic Opera as a cultural asset to the city.

On October 10 there will be a "send-off" meeting of forty-two committees of these clubs and their chairmen, when plans will be consummated for the success of this gala-week. In each district there will be elaborate window displays in the various stores, and the cooperation of most of the prominent merchants for the welfare of Civic Opera Week has been assured. The banks are co-operating by enclosing circulars announcing Civic Opera Week and what it means. Mayors and presidents of these suburbs and districts are following the example set by Mayor Thompson and are issuing proclamations stating that the week of October 13 has been set aside as Civic Opera Week. Fifteen hundred wagons, as well as the cabs of the Yellow Taxicab Company will carry streamers. On October 6, which was designated as Civic Opera Day, the officials of twenty-one of the prominent loop clubs met for luncheon at the Palmer House for the purpose of cooperating with the Associated Civic Opera Clubs on this campaign. On October 16 the various Kiwanis Clubs of Metropolitan Chicago will hold a luncheon at the Hotel Sherman and will call it Civic Opera Day. All the loop hotels and restaurants as well as those of the outlying districts will carry lines on their menus anent Civic Opera Week. Employers in large corporations are carrying lines on the pay envelopes of employees announcing Civic Opera Week.

All the forty-two districts will appoint three minute speakers for that week to go before clubs and schools, giving a brief talk on grand opera as a cultural asset. During the week headquarters will be established in the main waiting room of the Chicago Civic Opera House. In short, every citizen of Chicago and the surrounding suburbs has united in making Civic Opera Week the outstanding activity of the year.

It has been the dream of Samuel Insull, who has so willingly shouldered the burden for these past years, to make our company a real civic institution, not merely a social function, and it seems now that his dream is really to come true.

CIVIC ORCHESTRA'S NEW SEASON

Examinations for membership in the Civic Orchestra of Chicago will be held early in October, and application for membership should be made through the Civic Music Association.

Founded and directed by Frederick Stock, the Civic Orchestra is a training school for performers, and every season it supplies players for the principal symphonic organizations of the country. Training in classes and rehearsals under the direction of Mr. Stock and Eric DeLamarter, with cooperation of the principal members of the Chicago Symphony Orchestra, is entirely free, and

the players of the Civic Orchestra who take part in the public concerts given at Orchestra Hall are paid.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mary Healy, winner of the Frantz Proschowski scholarship in the recent competition, has been engaged to sing a recital at Symphony Hall in Boston next month.

A trio composed of Gene Lee, violinist; Vera Reaberg, cellist, and Lola Lutz, pianist, has been engaged to play at a series of tea-recitals at the Stevens Hotel. Miss Lee and Miss Lutz are pupils respectively of Leon Sametini and Edward Collins.

Moissaye Boguslawski, master teacher of the piano faculty, leaves soon for his annual autumn concert tour. His first engagement of the season is a joint recital at South Bend, Ind., with Coe Glade, contralto of the Chicago Civic Opera. Mr. Boguslawski's concert tour is managed by the Civic Concert Service.

Jack Oakie, popular motion picture star, was a frequent visitor at the college during his recent professional engagement in Chicago. Mr. Oakie is an intimate friend of Myron D. Kinsey, of the college managerial staff.

Robert Long, artist pupil of Graham Reed, is engaged this season as a member of the faculty of the Wisconsin Conservatory of Music at Milwaukee.

Alex Pevsner pupil of Leon Sametini, appeared in recital before the Women's Ideal Club at the Crystal Ballroom of the Blackstone Hotel on October 2, and on October 7 he played under the auspices of the Chicago Women's Club at their club house.

Kennedy Griffith, tenor, pupil of Mme. Arimondi, has been engaged as soloist at St. Peter's Church, Chicago.

Frederick Dvonch, violin student, has been awarded the one thousand dollar Paganini scholarship made available through an anonymous gift to the College.

Edward Collins, artist member of the piano faculty, has been engaged as visiting supervisor of music at St. Catherine's College of St. Paul. Mr. Collins' first master class and recital there will take place October 30. St. Catherine's is an extension school of the Chicago Musical College.

Ester Becker and William Barclay, for-

mer pupils of Arch Bailey, have opened teaching studios in Enid, Okla., and Kansas City, Mo., respectively.

CHICAGO WOMAN'S MUSICAL CLUB PRESENTS CONTEST WINNERS

At its opening recital of the season the Chicago Woman's Musical Club presented the winners of its annual scholarship contest—Maurice Monitz, violinist; Ethel Gibbons, pianist, and Beatrice Beardsmore, soprano. The recital, at Curtiss Hall, on October 2, brought out an enthusiastic audience, which applauded the worthy efforts of the three young winners. Mr. Monitz was heard to advantage in numbers by Beethoven-Flesch, Rameau-Kreisler, and Tartini-Kreisler. Miss Beardsmore gave a good account of herself in arias from La Forza del Destino and The Marriage of Figaro and shorter numbers. Ethel Gibbons showed herself a very gifted and well trained pianist in the Haydn F minor Variations and the Liszt Rhapsody, No. 13. Miss Gibbons' teacher, Jeannette Durno, who was a guest of honor, expressed congratulations to the Chicago Woman's Musical Club on its worthy efforts.

GIGLI'S RECITAL OCTOBER 15

Beniamino Gigli's recital here at the Civic Opera House is scheduled for October 15, under the management of Zelzer & Kallis, who are presenting a number of well known artists here during the season. Gigli's recital is eagerly anticipated by his legion of friends.

AMERICAN CONSERVATORY NOTES

A contest sponsored by the Rudolph Reuter Club for a piano scholarship with Mr. Reuter will be held in Kimball Hall today.

Helen White Duerr, pupil of Karleton Hackett, has been engaged as musical director of the annual banquet and pageant of the Indiana Society, to be held in December.

Betty Dando, artist pupil of the voice department, was soloist at the Englewood Baptist Church during the summer months. Other pupils of the voice department who are engaged in radio work include Paul Federson, station announcer for WHT, Des Moines, Ia.; Helen Klecowski, soloist on Polish hour, and Genevieve Gettling, soloist on Lithuanian hour for WCFL, Chicago.

Sigma Alpha Iota Fraternity held its first musicale of the season on September 30. The artists, all members of the conservatory faculty, were Alice Johnson, pianist; Esther Goodwin, contralto; Marion Setaro, soprano; Katharine Finley, violinist, and Mildred Waugh, accompanist.

JEANNETTE COX

George Copeland Soloist With Philadelphia Orchestra

George Copeland, pianist, appeared as soloist with the Philadelphia Orchestra on October 10 (to be repeated October 11), playing Debussy's Danse Sacree et Profane, and Jardins d'Espagne (De Falla).

MAIER AND PATTISON BEGINNING FAREWELL TOUR

The farewell tour which Guy Maier and Lee Pattison will make this season will be the most extensive in the twelve years of their joint career. Beginning in Chicago, October 12, these artists will give their two-piano recitals in fifty different cities, including a concentrated tour of the Pacific Coast. Two appearances will be made in New York, on November 9 and February 21.

Maier and Pattison have been largely responsible for bringing the art of two-piano playing to the high stage it has reached today. They began delving into two-piano literature in 1916, playing together for their own amusement. They had both been students under Arthur Schnabel in Berlin. Friends prevailed upon them to give a few public performances. They were an immediate success. Since 1919 they have given a large number of recitals each season and every few years have toured Europe. They have also toured Australia.

They have brought to light many little known compositions for two pianos by Debussy, Arensky, Rachmaninoff, Caesar

Franck, Saint-Saëns, Mozart and others. Their revival of this art has given fresh impetus to present day composers, several of whom have written compositions dedicated to the two—among them Leo Sowerby, Ernest Hutcheson, Edward Burlingame Hill, Leopold Godowsky and John Alden Carpenter. They have developed their repertoire so extensively that, when they visited Australia two years ago, they were able to give six entirely different programs in Sydney.

In announcing their farewell tour, Maier and Pattison explain that they feel they have reached the climax in this particular field of music. The repertoire of two-piano compositions, they point out, is not sufficiently extensive to remain fresh after twelve years of playing. They say that they wish their audiences to remember their concerts at the highest stage of their development. In the future Mr. Pattison will devote a considerable part of his time to composition. Mr. Maier will continue to develop his ideas for Children's and Young People's Concerts. Both will appear in solo recitals.

BREAKS

By Helen Brett

Article 4

[The first of this series of articles appeared in the September 20 issue of the MUSICAL COURIER.—The Editor.]

How many of you have heard a voice suddenly break? What a baffling experience this is, both to the singer and to the listeners. What uneasiness is engendered through not knowing when the catastrophe might occur again! There is nothing that so thoroughly unfits a person for public singing as this breaking habit. This condition is not to be found among amateurs only. Alas no! Not very long ago, at one of the foremost opera houses, one of its foremost tenors was singing a tremendously dramatic duet with an equally famous soprano. The final, sustained high fortissimo was attacked by both, but biff! bang! crash! broke the tenor's voice while his partner sustained her note powerfully and firmly. Imagine this tenor's chagrin!

It was very evident why this happened and will continue to happen during his career. He has developed a formidable grip with the muscles of his throat which extends throughout his entire voice, depriving it of its normal beauty and making it harsh and unwieldy. When this is done the high voice can never be depended upon. Such tremendous strength is apparently required to hold a high note with the muscles of the throat that no one can do it unaided. There come the times when the grip is inadequate.

There are those whose throat conditions are much like this well known tenor's, whose teachers counsel them to approach high notes with relaxation; but if the singer endeavors to do this, these muscles will not hold the tone causing the break. Besides the frequently occurring breaks of high voice, breaks are caused by use of chest-tones and "blues" production. The remedy for this is not to be found in working with the medium, but in correcting the lower, by relieving it of the excess baggage of muscle it is trying to carry up.

Another tragic-comic break came under my observation. A young singer's debut in New York—very prominent audience—gala event—girl adorably pretty—lovely voice, but possessed of a slight muscular grip of the throat. First songs went splendidly—huge ovation—last number of group—many fireworks—final high note—crash, it broke! The girl, very young, was pitifully bewildered and frankly provoked. Her face, which had been radiant with smiles, took on a permanent pout. Even a huge offering of flowers failed to dispel her dark glare. She went angrily through the program which lay in the medium voice until the Blue Danube Valse at the end, in which she omitted the highest note, but after receiving a goodly round of applause she seemed to reconsider and regret this omission, passing by the piano and striking the note while making her exit. Not more than a minute later, without the slightest warning, she thrust her head through the curtains and with one terrific shriek gave the audience the note she had withheld.

The condition which caused her to break is bound to handicap her career unless corrected by removing the muscular obstruction she has developed in her throat.

Another case of break was that of a well known tenor doing the Flower Song from Carmen in one of our most prominent movie houses. But! he very adroitly camouflaged the breaking high note at the end with a convulsive sob. Unfortunately all situations do not permit this substitute for high notes. Breaks can occur in any part of the range, but they are almost invariably due to a muscular development which does not extend throughout the whole voice, but breaks off as one sings beyond its range.

It is a losing battle to fight a break as a break. It is obvious that the whole throat must be freed of its muscular grip. (Article V. will be published next week.)

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**Edith Hatcher Harcum, Pianist
and Educator**Edith Hatcher Harcum, head of the Har-
cum School, Bryn Mawr, Pa., and well
known as a pianist, is one of those Southern
women whose good fortune it is to possess
a large measure of artistic and executive
ability to supplement their traditional charm.
Certainly no one who knows Mrs. Harcum
would deny that she has the knack of gra-
cious living typical of her native Virginia,
and equally certain it is that her career
proves her a capable business woman and a
musician of talent and attainments.Mrs. Harcum, whose husband was the
late Marvin Harcum, of Bryn Mawr, was
born in Richmond, Va. Her father, Dr.
William E. Hatcher, was a clergyman and
educator. His wife was a fine pianist, and
it is from her mother that Mrs. Harcum
inherits her musical gifts. Dr. and Mrs.
Hatcher did not wish their talented child
to become a concert artist; not that they
were opposed to careers for women (three of
their daughters are writers), but for a lady
of their family to appear on a public stage
was contrary to their traditions. Neverthe-
less, after making her formal bow to Rich-
mond society, Mrs. Harcum, then Edith
Hatcher, went abroad and continued her mu-
sical training in Vienna and with Philipp
in Paris. After her marriage, however, the
young artist devoted herself to her family,
and, for a few years, put by all thought of
a professional career.But this career was only postponed, and
Mrs. Harcum's talents are now finding defi-
nite expression. The directing of the exclu-
sive school for girls which bears her name
brings into play the ability as an educator
which Dr. Hatcher bequeathed his daughter,
and Mrs. Harcum's musical ambitions are
being realized in her success as a concert
pianist. In this latter capacity she has ap-
peared in Philadelphia, Richmond, White
Sulphur Springs, and elsewhere.Mrs. Harcum at present makes her home
at her school, where she has a charming
house, called Carey Cottage, after the ori-
ginal home of the Hatcher family, Carey,
England. The music room of the cottage is
unusually attractive, and contains many in-
teresting souvenirs of its owner's foreign
travels, as well as, in the place of honor,
her beloved grand piano.On September 20, Mrs. Harcum sailed for
a short stay in Paris. While there she will
enter her daughter in Princess Mestchersky's
school. Mrs. Harcum will return October
19 in time for her concert engagements dur-
ing the winter. Her season opens with a re-
cital in the concert hall of the new Barbizon-
Plaza on November 11.**PUBLICATIONS**

An Outline of Musical Knowledge, by
Harry Krinke.—A subtitle calls this "A
guide for the student's research to promote
musicianship and to afford a background of
music information for the music student."
All of which is a bit misleading. As a mat-
ter of fact, the work is a series of brief
lessons in the most elementary details of
music. The student is taught about lines
and spaces, about Middle C, about treble
and bass clefs, about white and black keys,
about note duration, and so on and so forth.
The pages have blank music lines and other
blank spaces for answers to the questions.
Matters of rhythm are to be beaten out by
tapping a pencil on a desk. The notes are
printed large, which indicates that the book
is intended for very small children. The
entire book is full of value, and properly
stresses the importance of a firm and solid
foundation in elementary basic music knowl-
edge before anything further is attempted
in music. (G. Schirmer, Inc., New York).

Twinkling Footsteps, a little waltz for
one or two violins, by Maurice Freedman.—
The arrangement is such that it may be
played by a solo violin or by two violins
together. It might also, of course, be played
by a group of violins divided into two parts.
The violin parts are entirely in the first po-
sition and very simple. (White-Smith Music
Publishing Company, Boston).

I Hear a Thrush at Eve, vocal duet by
Charles Wakefield Cadman.—Cadman's fa-
mous and lovely song is now issued by
White-Smith as a duet for soprano and
alto, for soprano and tenor, alto or baritone
and tenor, and there exist also, of course,
many other arrangements. (White-Smith
Music Publishing Co., Boston).

The Fool Hath Said "There Is No
God," a song by Geoffrey O'Hara.—Mr.
O'Hara has a marked ability for writing
melody that is at the same time forceful and
simple. The result of such writing is im-
pressiveness that is at the same time popular,
the sort of music that is easily absorbed by
people of comparatively popular musical
taste. Like many other songs by O'Hara, this
work is excellent and will not only add to
his reputation but also, undoubtedly, to his
bank account. It is a fine song. (Carl
Fischer, Inc., New York).

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Los Angeles Grand Opera Season Opens Auspiciously With La Boheme

Gigli, Mario and Viviani Thrill Huge Audience—Jeritza, Thomas and Rayner Acclaimed in Salome

LOS ANGELES, CAL.—The much heralded and eagerly awaited season of opera in Los Angeles opened with the ever loved Boheme. Puccini may have reached greater dramatic heights in some of his other works, but it is to be doubted if he ever wrote any lovelier melodies than those which flow through his dramatization of the Murger story.

On the opening night there was a full house, eager to hear the work and still more eager to applaud Gigli as Rodolfo, Queena Mario as Mimi, Viviani as Marcel, Pinza as Schaunard, and Hazel Rhodes as Musetta.

Gigli's voice is always a golden thing to hear; the notes flow on, one after another, without ever a single falter, and if his usually buoyant spirit was somewhat saddened by the recent death of his mother, the tenor made the lovable character of the artist a very appealing one because of the circumstance.

Miss Mario is very dainty and very graceful and her voice fits in beautifully with the winsome character of the little dressmaker. In their ensemble work the tenor and soprano touched the highlight of the evening with the Addio, duet in the third act.

Viviani's debut was an auspicious one; his voice is one to gladden any listener's heart and the part of Marcel offered us just enough of his work to make one wish for a great deal more.

Conductor Cimini gave a good account of himself despite the short time for rehearsal.

The general public does not know perhaps that the first performance of La Boheme ever to have been given in the United States was in the old Los Angeles Theater when the Del Conte Opera Company was brought here by L. E. Behymer and Charles Modini-Woods in October of 1897. The cast in-

cluded Linda Montenari, as Mimi, Agostini as Rodolfo, and Franco as Musetta.

SALOME

Jeritza held six thousand eager persons in the thrall of her great art when she sang the role of Salome. It was not merely the singing of this artist which made for her success, but her feeling of the part and her realization of it. Her every gesture, her inflections, her every tone were deliberately performed with the intention of creating a conquering Salome. Jeritza gave a performance such as few could ever hope to equal, and certain it is that it places her among the greatest singing-actresses. Not only in her solo work but also in the ensembles her voice was given to an abandon of surging emotion.

Artur Rodzinski, who conducted, shared the honors with the soprano, bringing forth his keen sense of values and balancing the difficult score in a perfect manner. The action of Salome and the work of the orchestra are so closely allied in this opera that the combined work of the two was a true artistic triumph.

John Charles Thomas as Jokanaan scored also; he brought to it vivid action, yet never overdone. His innovation in histrionics, especially marked by his low broad gestures, stamped him as an artist glad of an opportunity for original work.

Sidney Rayner gave an interesting portrayal of Herod, clearly depicting the intense emotion which the character experiences through the wiles of Salome. His voice is most pleasing. He was ably assisted by Manski as Herodias, a rather ungrateful role. The staging, scenery, props and lighting were all in keeping with the high artistic level of the performance. C.

Schelling Returns From Europe

Ernest Schelling, director of the Philharmonic-Symphony concerts for children, returned October 7 from abroad, and will shortly open his eighth consecutive season with this orchestra. Mr. Schelling, whom John Erskine has called "the musical godfather of America's younger generation," will conduct two series of Children's Concerts, and, for a more advanced audience, a course of Young People's Concerts.

Mr. Schelling, however, does not confine his activities in this line to New York. For his seventh consecutive season, he will conduct the Boston Symphony in four Children's Concerts, on January 17, February 14 and 21 and March 14. His fifth year with the Philadelphia Orchestra will be marked by five pairs of Children's Concerts in that city. He will appear in a similar capacity in four concerts in Montclair and Orange, New Jersey.

It is the belief of this conductor that in this age of mechanization the fate of the great institutions for furthering the highest music, such as the symphony orchestras, depends upon the number of intelligent listeners, and he believes further that our orchestras should not be supported by wealthy music patrons, but that each listener should bear his share of the expense. In order to develop the type of audience that will love music enough to lend it such support, Mr. Schelling maintains that it is necessary to

start with the children, to satisfy their natural desire for music and to educate their taste to demand the best. "The children of today are the audiences of tomorrow," he says. "Upon them the future of music in the United States largely depends."

Mr. Schelling is bringing with him from abroad a number of additions to his collection of lantern slides which are an interesting feature of his programs. The conductor's summer on his estate at Celigny, on the shores of Lake Geneva, was broken by a trip to Bayreuth with Fritz Kreisler, and a voyage on the Graf Zeppelin with his boyhood chum, Captain Ernst Lehmann, in command. Mr. Schelling returned to America on the Paris, the same ship which carried his friend and summer neighbor, Ignace Paderewski.

Facts About the Kiel Kiddie Course

I. Katherine Kiel, of Passaic, N. J., recently compiled a unique set of booklets comprising an entirely new idea in presenting the rudiments of music. They are really the A B C's of music, outlined in a way simple enough to be understood by the youngest child and interesting enough to hold the attention and awaken a desire to know more about music. She has called her plan the Kiel Kiddie Course. The course is a first aid to music teachers as a



GAETANO VIVIANI,

baritone, who is now winning laurels with the Los Angeles Opera Company by means of the beauty of his voice and the magnetism of his interpretations. Mr. Viviani came directly from Italy to fulfill this engagement in the West.

useful preliminary to the beginnings of a real musical education.

One unusual fact about the Kiel Kiddie Course is that it does not need a teacher. Everything is simple and explicit, and can readily be taught in the home. It introduces music as a new and fascinating game, in the course of which the child acquires, unconsciously, some knowledge of the fundamentals of music and of the lives of great composers. There are no theories, nothing to conflict with established methods. The course, while intended primarily for the piano, is of equal utility in the study of voice or any other instrument. It falls into the classification of missionary work for music and as such is of value to every teacher interested in building up her classes of the future.

Erika Morini Gives Concert

A long series of European triumphs has separated the Erika Morini who played at Carnegie Hall Sunday evening from the Erika Morini who was last heard on these shores some seven years ago. It is, therefore, hardly to be supposed that her reception would be anything less than sensational, following as it did the extended absence and the aforesaid conquests.

A capacity audience came to welcome this dark-haired young violinist, gowned in emerald green velvet and equipped with manifold talents to delight the auditory senses as well as the visual. As is the New York custom they flocked to the platform to voice approval, and as many as could gain admittance pressed into the reception room at the concert's end to offer congratulations and good wishes.

Miss Morini began with the Kreutzer Sonata, assisted by Theodore Sainenberg. Glazounov's A Minor Concerto was next in order, to be followed by the Pugnani-Kreisler Praeludium and Allegro, an Arioso by Bach, a Mozart Minuet, and the popular Kreisler arrangement of Franconeur's Sicilienne et Rigaudon. The fourth and last group comprised Granados' Spanish Dance Number Eight, Elgar's La Capricieuse and the Moses Fantasia for the G String, by Paganini.

Throughout the recital one was constantly impressed by the remarkable facility with which the soloist handled her instrument, the mental grasp of her material and the absence of superimposed personalities. Miss Morini's technic is of splendid dimensions, witness the manner in which she encompassed the difficulties of the Paganini finale. Her tone is fulsome, colored to suit the work under execution, and distinctly feminine in texture. All of her playing was characterized by a dignified appreciation of the majestic violin estate, a subtle sensitivity for feeling out the proper phrases and a potent individuality which places her amongst instrumental aristocracy.

There was a great to-do at the finish, chiefly made up of manual applause and laudatory comment tossed promiscuously but sincerely at the soloist. Mr. Sainenberg's assistance was genuinely valuable to all intents and purposes.

Georges Barrere at Worcester and Chicago Festivals

After playing at the Worcester Festival on October 3, Georges Barrere made a night drive to Kingston, N. Y., to appear before a judge for the examination of his second citizenship papers.

Beginning October 12 Mr. Barrere will take part in the Chicago Chamber Music Festival, playing music by Bach, Hindemith, Pilati, Roussel, Salzedo and Stock.

Rethberg Scholarship to Helen Bourne

Helen Bourne, soprano with the Little Opera Company, has won the full course scholarship founded by Elisabeth Rethberg at the School of Musicianship for Singers in New York. Miss Bourne also won a three-year scholarship at the Peabody Institute in Baltimore, and in addition to her operatic work has appeared in recital with Hans Kindler and Josef Lhevinne.

Rosa Ponselle Arrives

Rosa Ponselle arrived last Monday on the S. S. Roma, having spent the summer in St. Moritz, following her successful appearances at Covent Garden, London. On the same boat was Tullio Serafin of the Metropolitan Opera, who has been conducting abroad this past summer.

Paul Althouse Scores at Worcester Festival

Paul Althouse scored one of the most gratifying successes at the recent Worcester Festival. The tenor took part in the Hora Novissima performance on October 2 and sang Lohengrin and Carmen arias, also the last act of Tannhauser on October 3.

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Philadelphia Orchestra
Opens Its Season

PHILADELPHIA.—The Philadelphia Orchestra, Leopold Stokowski conducting, opened its thirty-first season, with the concerts of October 3 and 4, in the Academy of Music. The usual large and enthusiastic audience was present to give a warm welcome to conductor and orchestra. There are numerous changes in the personnel of the organization, but in spite of this, the orchestra played with superb unity and finish.

Tchaikowsky's Fifth Symphony opened the program and received a magnificent reading. The sombre and fateful atmosphere of the opening theme was sustained throughout, in varying degrees, even in the Valse.

Following the intermission came Scriabin's Prometheus, with Harold Bauer playing the piano part. The work is modern to a degree in the general orchestral treatment, and difficult of comprehension at least in one hearing even though the program notes seek to apprise one of the composer's religious and mystic mental background, and his desire to employ music as a means for the "expression of great inner truths." Mr. Bauer's playing of the difficult piano part was little short of marvelous, maintaining as he did, great beauty of tone.

An excellent performance of Stravinsky's Fire Bird Suite closed the program. By this time it is more or less familiar to orchestra patrons, and, although modern, is easily understandable and particularly descriptive in all its six parts.

This program was repeated for the first of the Monday Evening series, October 6, M. M. C.

Cameron Honor Guest at San Francisco Luncheon

SAN FRANCISCO, CAL.—On September 23 a delightful luncheon was given by the music committee of the Musical Association of San Francisco at the Bohemian Club. The guest of honor was Basil Cameron, young English conductor who is to direct the San Francisco Symphony Orchestra during the first three months of its forthcoming season. Those invited to meet Mr. Cameron included the representatives of the San Francisco Press and representatives of the leading Eastern music journals. When luncheon was over, J. B. Levison, president of the Musical Association, addressed those present, telling them of the Association's plans for the forthcoming year. Speeches were made by Redfern Mason, music critic of the San Francisco Examiner, and Richard Tobin, a member of the executive staff of the Association and a genuine patron of the arts. C. H. A.

Garden and Gieseking in Recital

Admirers of Debussy will be afforded a rare opportunity to enjoy a presentation of his works at Carnegie Hall on Saturday evening, October 25, when Mary Garden and Gieseking will do honor to his memory in a joint recital.

The all-Debussy program was suggested by Miss Garden. It typifies her deep admiration for the composer, and a tribute to the friendship that existed between them during his lifetime. Miss Garden generally speaks of Debussy as "My greatest friend in art."

Miss Garden's position in the Chicago Civic Opera Company creates such heavy demands upon her that she is seldom heard nowadays in concert. For this single New York concert appearance in joint recital with Walter Gieseking it was Miss Garden's express wish that the program be devoted entirely to the works of the great French master. Thus Mélisande will live again.

No more appropriate instrumental collaborator than Gieseking could possibly be found to supplement the offerings of the singer.

Kindler and D'Aranyi for Reading, Pa.

Hans Kindler, cellist, and Yelky D'Aranyi, Hungarian violinist, have been booked to appear as soloists with the Reading, Pa., Symphony Orchestra next winter. Mr. Kindler's engagement is for January, and Miss D'Aranyi is scheduled for a February concert. Both these artists are under the management of Annie Friedberg.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

Types of College Voice Teaching

By John W. DeBruyn, M.A.

(Glee Club Director and Assistant Professor of Music, University of Florida)

(Continued from last week's issue)

Unfortunately for the concert artist who takes up teaching in the belief that he will continue to have time for public work, the pupils whom he attracts will have no substitute. They want him. Consequently his teaching hours fill so much of his time that the pressure taxes his endurance. Unless due precautions are taken, the concert artist-teacher finds very soon that he cannot serve two masters.

One of my teachers in an early day was a man who, as he styled it, had come to prefer his "home route to the trunk route." During the day preceding a faculty recital his pupils were unable to have their lessons; when their teacher absented himself on concert trips, these pupils loafed; and on his return several days had to be spent for recuperation. Always this teacher complained that his efforts in the studio limited his effectiveness in public appearance as to range, quality, repertoire, and vigor of expression. At one time, in a fit of exasperation, he entrained for New York determined to return entirely to concertizing, but he was told by his former booking agents that his long absence from much public singing meant years of renewed publicity and rebuilding before he could hope to regain his former status in the sphere of concerts.

It is much like killing the golden goose for trustees hiring concert artists to teach, to insist upon a teaching load that will eventually injure their concert effectiveness. Fortunately was a man like the late Arthur Middleton of Chicago, who, as a former pupil of his recently informed me, was obligated for but two opera appearances a month and could devote the remainder of his time to teaching.

Generally speaking, because the academic teacher has not emphasized direct personal publicity, a necessary modus operandi of the concert artist, the rapidity of growth of newly established courses in music in any institution, is not apt to be so great in degree when the central force in the teaching is an individual of that type. However, there are other considerations than rapid progress to be contemplated. The trend of music teaching for credit in schools of at least the higher education is likely in the future to parallel more and more the channels of other branches of knowledge. Faculties are going to insist upon scholarly attitude and scholarly approach if their music departments are to be allowed credit toward graduation. Lack of the scholarly attitude in the past has been, I believe, in frequent instances a source of opposition on the part of administrators who have held that credit must be dearly achieved according to well determined standards. For example, whenever I have in my own work attempted to secure credit on the basis merely of attendance at rehearsals, I have found keen minds, withal sympathetic with my cause, opposed to my proposition, probably with right on their side. But what do we mean by scholarly attitude and approach in this case?

I take it that while singing is an art, the study of singing for credit requires as scientific a method of approach as the nature of any art will allow. Scientific method, then, must presume adequate acquaintance with all related and complementary branches of knowledge. Therefore the college voice teacher of the future must train in pedagogy, psychology, physics as it is concerned with resonance and acoustics, esthetics, phonetics, vocal pathology, physiology, and the modern languages. These, added to the history and appreciation of music, harmony, form, analysis, style, and piano technique, comprise a background which the scholar-teacher must comprehend in order to secure a standing equal to that of his colleagues concerned with other departments in any institution. Inasmuch as the acquirement of knowledge of so many subjects requires long and intensive study, it may be predicted that the concert singer of the future who decides to turn to teaching will find feasible a relatively early farewell to his calling.

A reputation as an academician often implies impracticability. The scholar-teacher as a rule does not pass through the ordeal as of fire required that in public appearance the vocal mechanism must be operated with the maximum efficiency or there is no success. I think that this is one reason why a great singer can quickly gather pupils, for they know that he must have passed the pragmatic test.

On the other hand, in the ranks of teachers owning small experience in public sing-

ing, are those who have had to "build" and "place" their voices to even approach some excellence in their own vocal production. Because of personal hardships in making progress they are able efficiently to diagnose and treat other cases.

In the line of the practical, the former concert or operatic artist has the advantage over the other teacher type in the numerous first hand contacts which he has been able to make with other singers. With them he has been able to "talk shop," to know their problems and methods of remedy, to learn the common ground of beliefs, to become acquainted with the intricacies of interpretation and the secrets of stage technique. The scholar-teacher is more apt to gain this information second-hand from hearsay or from books which are not always clearly written.

The concert artist-teacher, after years of experience in singing, fixed in his mind a firm conception of the correct "set-up" of the mechanism in tone production, and he has an enviable point of departure when approaching the vocal improvement of his pupils. As for the academician, his teaching process is not so likely to become set in a single mold. Through personal investigation and contacts with pupils who may have studied with other teachers he ascertains at last that there may be various methods of approach to the problem of voice development, and, if he is a person of ability and ingenuity, he can fit the method to the particular case by what has been called "rifle fire" rather than "shotgun procedure." In brief, the teaching of the future in colleges is destined to be one of science rather than of empiricism, of methods wherein the results will be almost surely predictable rather than guessed at. Furthermore, the academic teacher, not concerned with his own public appearances, except that they be infrequent, has more time and opportunity for the study of a larger range of repertoire than the concert artist-teacher who must keep up in repertoire related to his own appearances.

What is the conclusion of the matter? To my way of thinking there is room and need for both teacher types in the economy of modern voice teaching, more especially in the field of higher education. In the larger colleges and universities where other departments of instruction are observed in their advancement dividing up their work in more and more specialized, although related, pur-

suits, so also in the department of music increased specialization may be predicted. I believe that the vocal academician will tend toward specialization in voice development and research, while the concert-giving type will lean in the direction of coaching and interpretation.

For the scholar-teacher there is awaiting a mass of problems and phenomena needing investigation. Although many may not agree, I believe that research, experimentation, and general consideration of the vocal art from

a scientific standpoint is still in infancy. As for the vocal coach interested in scholarship, he, too, has extensive regions to explore. The application of historical method to vocal tradition and of social science to the conditions from which the songs of the past have come down to us will increase as the facilities of the schools increase. The teacher who has been a concert singer or who has participated in opera has as much right to follow scholarly procedure as any one else. (Conclusion.)

Newer Practices and Tendencies in Music Education

MUSIC TRAINING FOR THE TALENTED CHILD

By W. Otto Miessner

TOPIC NO. 4

Public education today is deeply interested in providing for differentiation in talent. The first steps were in providing special situation for subnormal children. Emphasis is now beginning to be placed upon opportunities for the talented children.

Music education must accept the responsibility for this new movement. The enrichment of the curriculum in the secondary field has been going on for some time. Enrichment of musical opportunity for talented children in the lower schools has been somewhat slower, due largely, perhaps, to the type of general organization used in that field. With the advent of the special music teacher and the special music room, it is becoming possible to greatly increase musical equipment and to provide special classes with elective or selective studies for children of more than ordinary musical talent.

This involves also the need for some plan for judging degree of talent and then providing organizations that will permit of special handling of such talent. The rapidly enlarging field of musical tests and measurements give promise of solving the first point. The definite trend towards the platoon school or departmentalized instruction gives hope of adequately meeting the second problem. The talented children as a group must be offered opportunities through such activities as the school choir, the orchestra, piano and violin classes, smaller vocal and instrumental ensembles of all kinds, composers' clubs. It eventually will be necessary to include one more step—that

of making contact for more individualized instruction of the few highly talented children either through an agency set up by the public schools or through existing endowed institutions offering music instruction.

It is possible that the formation of a Junior Guild of Fine Arts may provide the organization machinery for giving opportunity for the especially talented through special classes formed on Saturday mornings and opportunities open within the various art institutions of the city.

Music education must accept the responsibility for providing training for the talented children, as it already has done for the subnormal and normal children.

Buffalo's Chorus of 3,500

The music department of the Buffalo public schools, under the direction of William Breach, presented in June a chorus of 3,500 boys from the elementary and high schools. An all-high school orchestra of one hundred players, Antony Raszeja conducting, and the vocational school band, conducted by Carl W. King, presented the following: March, Grandioso (Seitz). Overture, William Tell (Rossini), McKinley Vocational High School Band. Chorus with band accompaniment, Ye Watchers and Ye Holy Ones (17th century), arranged by William Breach, Non nobis, Domine (Wm. Byrd), Pilgrims' Chorus (Wagner), Northern rhapsody (Luscious Hosmer), McKinley Vocational High School Band. Chorus with band accompaniment, America (Carey), Star Spangled Banner (Smith), Taps, To Thee O Country (Eichberg), by the boys' chorus. Tannhauser March (Wagner). Overture, If I Were King (Adams), by High School Orchestra. Chorus with orchestral accompaniment, Drink to Me Only with Thine Eyes. Old King Cole (Dunhill), Country Gardens (Grainger), In a Monastery Garden (Ketelby), by the boys' chorus. Unfinished Symphony, 1st movement. Rookies March (Drumm), by all high school orchestra.

Noted Educators

CHARLES H. MILLER,

a native of Missouri, who was educated as a teacher, and later graduated with the degree Bachelor of Music from Nebraska Wesleyan University. While director of music at Lincoln, Neb., he was elected to the presidency of the National Conference of Music Supervisors. He originated the National Research Council in Music Education and was a member of it for several years. He has also held the offices of secretary, vice-president and chairman of the board of directors of the National Conference of Music Supervisors, of which he is a charter member. He was the first music director to make voice classes an integral part of the high school music program beginning in 1915 and also in giving class instruction in all orchestral instruments on Saturdays beginning in 1918. He was a pioneer in securing high school credit for private music study; in organizing piano classes in the schools; and is one of three or four music directors who teach sight reading in the grades without using syllables. He has been identified with the training of music teachers at the University School of Music, Lincoln, Neb., at Wesleyan University, at Rutgers College, and the State University of New Jersey. At present he is director of music at Rochester, N. Y., and connected with the Eastman School of Music in training music teachers for the public schools.



THE EAST ORANGE, N. J., HIGH SCHOOL ORCHESTRA, winner of the class A New Jersey State Contest in 1929. C. Paul Herfurth is the director. (Drew Peters photo)



GIRLS' GLEE CLUB OF THE HOWARD, KANS., HIGH SCHOOL. (Back row) Left to right: Shirley Rutherford, Elizabeth Clum, Eloise Nix, Bessie McKirahan, Ena Fern Patterson, Ruth Peterson, Verna Beaty, Greta Hupp, Frances Whittsett, Esther Mills; (front row, seated) Nellie Turley, Anne Ehrman, Mildred Baughman, Director Valda Coltrane, Isabelle DePew, Helen Force, Marguerite Shaff. The accompanist, Maxine Mays, is seated (on the floor) in front. The trophies displayed were won in the county contest, (all music events and "sweepstake" cup) at the Winfield State Contest, and at the Emporia Contest, a total of twelve trophies being won in all.



MRS. WOOD STEWART, AT AGUA CALIENTE, MEXICO.

Mrs. Stewart and her husband, the Rev. Wood Stewart, spent a delightful vacation motoring in California and the Western National Parks. She resumed teaching voice in her Steinway Hall studios on October 10.

Gabrilowitsch for Detroit Symphony and Philadelphia Orchestra

Ossip Gabrilowitsch spent his summer vacation with his family at Mackinac Island, Mich. This is a quaint, old-fashioned spot which has become a favorite resort of the eminent conductor. One of its chief attractions is the absence of automobiles, and Gabrilowitsch, in discussing this feature, once remarked to a newspaper reporter: "Anyone living in Detroit, the city of motors, certainly should be glad to spend a summer on an island where automobiles are not allowed."

Other forms of motoring, however, are permissible at Mackinac Island, and speed boats and hydroplanes are quite popular.

Mr. Gabrilowitsch is busy preparing his programs for the two orchestras which he is to conduct again during the 1930-31 season, namely, the Detroit Symphony Orchestra and the Philadelphia Orchestra. He will direct in Detroit from October 1 until Christmas. On January 1 he begins his activities in Philadelphia, and will have sole charge there during the absence of Leopold Stokowski. One of the features of this part of his season will be the conducting on March 13, 14 and 16 of the Philadelphia Orchestra and the Mendelssohn Club in their performance of Bach's St. Matthew Passion. He will also head the Philadelphia Orchestra in five New York concerts.

On March 23 Mr. Gabrilowitsch will make his last appearance for the year in Philadelphia, after which he will return to conduct the remaining concerts of the Detroit Symphony Orchestra.

High Praise for Schlieder Courses

Frederick Schlieder included Berkeley, Calif., in the cities in which he gave intensive courses in creative musical thinking this summer. In addition to the Normal Classes there were two classes of children for demonstration work. In commenting on the Berke-

ley courses one of the local critics wrote in part as follows: "The work is intensive but sure and lasting, as hundreds of students have testified. An interesting part of the development lies in its far-reaching effects. Technic, power to memorize, understanding of phrasing and interpretation increase while the main point of creative ability and improvisation is made plain with clear cut ways that shorten what has been a long and tedious study even for those with talent. Best of all, this power to create real music is attended with confidence, joy and enthusiasm every step of the way."

Kononovitch Artist-Pupil Delights

Harry Kononovitch, teacher of violin, presented several pupils in recitals recently. Nicholas Mavrikes, one of his many artist pupils, has always been an outstanding feature on his programs.

On September 10, at the Masonic Temple in Port Chester, N. Y., a joint recital was devoted entirely to violin and piano music. On this occasion, Mr. Mavrikes played Lalo's Symphonie Espagnole. His tones were large and sympathetic, his technic excellent, and his interpretation showed careful study of the composers; beauty of style and intelligence were always in evidence. He received deserved applause and responded graciously to encores. Last May Mr. Mavrikes achieved unusual success in a program given in Carnegie Chamber Music Hall, when he played the Scene de Ballet by De Beriot.

Eddie Miller Coaching Theatrical Folk

Among the well known theatrical people studying with Eddie Miller at his New York studio in Steinway Hall is Eddie Foy, Jr., a leading comedian in the new Ziegfeld show. Mr. Miller also is coaching the R.K.O. Krooners, one of the featured quintets on the NBC chain.

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Geremia Fabrizi Returns to Philadelphia

Geremia Fabrizi, noted composer and teacher of voice, has returned to America after an absence of three years spent in Italy. He has reopened his teaching studios



GEREMIA FABRIZI

in Philadelphia and will continue his work in that city. Educated at the National Academy in Rome, this eminent musician also studied in Milan, and has had wide experience as an orchestra and choral director as well as teacher of voice. He teaches the traditional bel canto of his native Italy.

Mr. Fabrizi has devoted much of his time to composition during his stay abroad, and has brought back with him a number of new works. One of the most interesting of these is a hymn to the Latin poet, Virgil, scored for full orchestra and four voices and set to the words of a poem by the Rev. Amalio Landolfi. This work will be performed, under the personal direction of the author, on the two thousandth anniversary of Virgil's birth. Mr. Fabrizi is paying further honor to the memory of the Latin poet in an opera which he is now composing. The libretto is based on an English translation of Virgil by a young American poetess, while the music, though modern in technique, will nevertheless suggest the music which might have been in vogue during the Virgilian era, and will contain a melody which Mr. Fabrizi is convinced was sung by shepherds at Villanelle during Virgil's lifetime. This melody was deciphered by Mr. Fabrizi from an old tablet, found in the ruins of ancient Cominium, and he is convinced that the inscriptions represent the notes of a canto, which, translated by him into modern musi-

cal notation, he has incorporated into his new opera. Mr. Fabrizi is also the author of the tragic opera, Bianca e Fernando, a Florentine romance of the time of Dante.

The work of this composer has received the praise of noted critics and musicians, among them Francesco Pelosi, opera impresario, of Philadelphia. So favorably impressed is Mr. Pelosi that he has expressed the desire to give these new works their world premiere in Philadelphia.

Philharmonic-Symphony Scholarship Concerts

Mrs. Harris Childs of the Educational Committee of the Philharmonic-Symphony Society of New York will present this season several concerts illustrating the work which her committee sponsors. For several years past the committee has selected from among the young people of the elementary and high schools of New York City a number who have shown decided musical promise, and given them the opportunity of studying under members of the Philharmonic-Symphony Orchestra.

Two recitals by these students have been definitely announced for this winter, one featuring string instruments only, the other for wood and string groups. The latter program, given by the Stringwood Scholarship Ensemble, is scheduled for November 10, at Steinway Hall, and will include music by several rarely heard instrumental combinations. This concert will serve not only to demonstrate the individual talent of the performers, but also to bring the students before the attention of orchestra and chamber music organizations with a view to possible future openings. The committee plans to repeat this program in many colleges, high schools and other educational institutions.

Simeon Bellison, solo clarinetist of the Philharmonic-Symphony, is in entire charge of training and programs of the ensemble.

Lilias Mackinnon Arrives

Lilias Mackinnon arrived in New York last week bringing with her a great English reputation as a pianist and lecturer, and, not least of all, as the inventor of a Memorizing Method which has met with the approval of some of Europe's most noted musicians and teachers. Among those who have given Miss Mackinnon testimonials for her Musical Memory Course are Myra Hess, Harold Bauer, Alfred Cortot, Serge Koussevitzky, Tobias Matthay, Irene Scharrer, Katherine Goodson, and so many others that even the names cannot here be listed.

Miss Mackinnon already has a number of lecture engagements, as follows: October 8, College of Sacred Music, Union Theological Seminary, New York, (lecture on Musical Memory); 28, Women's City Club, Boston, (lecture-recital, A Neglected Russian Composer); 29, English Speaking Union, Boston, (Talk on Musical Memory); November 10, Pianoforte Teachers' Society, Boston, (lec-

ture on Musical Memory), and 18, MacDowell Club, Milwaukee, (lecture-recital on Russian music.)

Kleiber Scores at New York Debut

(Continued from page 5)

ovation rewarded the leader's achievement and the splendid playing of the famous orchestra.

In the Strauss "Till" Kleiber showed his resources as an exponent of the post-classical school, and in that capacity he registered another rousing success. He flashed forth radiant orchestral colors, he made full use of the virtuoso capacities of the Philharmonic, and he promulgated all the rude humor and lively physical movement of Strauss' marvelous orchestral rondo. The audience recalled Kleiber at least ten times after the close of the program.

The same program was repeated with similar effect last Friday afternoon and Saturday evening (Students Course).

On Sunday afternoon, October 5, the Weber and Mozart numbers were partnered by Kleiber with the fourth symphony of Tschai-kowsky. In the Russian's composition, Kleiber properly gave his emotional reactions wider latitude than had been possible theretofore, and the result was a highly stimulative performance, shot through with "fire and fury," glowing in color, and of entrancing ardor and imaginativeness. After the tremendous finale, storms of applause fell to the lot of the conductor. He may safely feel that he has already won his way into the admiring affection of the Philharmonic audiences. His further appearances here presage a series of eminent artistic treats.

Caruso American Memorial Foundation Cooperates With National Music League

The Caruso American Memorial Foundation, Inc., announces that it will cooperate with the National Music League in its annual series of competitive auditions to be held in New York City during the month of November. The winner will receive \$2,000 to be used for a year of operatic study in Italy.

Candidates must be citizens of the United States, and not over thirty years old. All types of voices may compete in the competition. The holder of the Fellowship must devote the income for musical training, dramatic instruction and foreign language study. He is also expected to spend at least a year in Italy under the supervision of competent instructors. Application blanks will be furnished at the office of the National Music League and no application will be considered after October 25, 1930.

The Caruso American Memorial Foundation was established shortly after the death of Enrico Caruso in order to aid American singers who aspire to operatic careers. Paul



HARRIET COHEN

with Bernard Shaw, who is one of her warmest friends and admirers.

D. Cravath is president; Otto H. Kahn and Harry Harkness Flagler, vice-presidents; Felix Warburg, treasurer; and Joseph Mayer, executive manager.

Jeritza With Orchestra

The Minneapolis Symphony Orchestra will open its season October 17 with Maria Jeritza, Metropolitan soprano, as soloist. Mme. Jeritza will sing the arias from Tannhäuser and Jeanne d'Arc. It is her first appearance in the United States as soloist with a symphony orchestra.

Margaret Tilly Now in New York

Margaret Tilly, English pianist, is now in New York and has an interesting season ahead of her. Under the Judson management she has a list of concert appearances which will take her to the Coast by springtime.

Frank La Forge to Arrive Oct. 17

Frank La Forge, pianist, composer and vocal pedagogue, sends a postcard to the MUSICAL COURIER: "We have had a glorious motor trip through Spain, France and Italy, and hope to reach New York on October 17."

Adolfo Betti Resumes Teaching

Adolfo Betti sailed from Havre on the S. S. Paris on October 1, and immediately upon his arrival resumed his teaching at the Hotel Ansonia.

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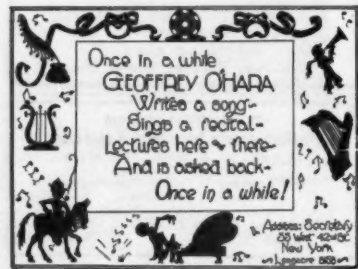
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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Looking Ahead to Prosperity—Six Cardinal Principles for the Piano Dealer—What the Depression Taught and How to Utilize This Knowledge

During these days of revival in piano selling, there is much the piano dealer can do to bring about a complete and healthy change in past methods that all acknowledge did much to betray the piano as to its profit-making.

The stencil is not holding that position it once did in the trade, and what demand there now is shows a healthy leaning to the good pianos, the old name makes, that have not slid into oblivion.

During the days of depression the dealers have been forced to "clean house." Bad paper has found its place, in that it has shown its utter worthlessness. The dealers know now that stencil paper is not worth anything as currency under old systems of financing. The good paper has been about collected, which leaves the dealers with clean slates to start all over again. This means that dealers should look to the following in order to be classed with the better merchants of this country:

- First—Make only clean and reliable sales.
- Second—Make the overhead on a percentage of the business done.
- Third—Sell only pianos of legitimate name value.
- Fourth—Sell them honestly, both as to prices and terms.
- Fifth—Buy on terms that can be met at maturity.
- Sixth—Collect NOW.

The Value of Instalment Paper

Here are six cardinal rules which, if followed, will bring the dealer a return for his efforts that will soon place him on the right side of the financial end of his business. It is not necessary to tell dealers who have been having hard times just what their troubles have been. It is like looking back to stock holdings in that piano paper dwindled as to values just as certain stocks have shown losses, paper to be sure, but that paper represented real cash as to cost when bought and the profits were based upon false dividend returns. When the shock arrived it was like an earthquake.

There has been that hopeless belief that such losses would in some miraculous manner be restored, but business is beginning to revive and yet the stocks have remained with the losses that fooled many a man as being profits of a tangible nature.

The piano instalment paper showed its worth through its collections. The pianos of legitimate origin proved to be just what the pianos themselves were—as to values. The dealers existed during the trials and tribulations of the good piano paper, while the cheap stencil stuff, those pianos sold out of their names and out of values, created the losses we have been hearing so much about.

Some dealers complained as loudly and bitterly as did those who lost in the stock markets, and must now realize the foolish methods employed in the trying to build a financial structure upon false values the cheap paper represented.

The Stencil and Cheap Paper

For years the present writer has been warning piano men, both dealers and manufacturers, against the weakening effects of the cheap paper, yet the dealers, abetted by the manufacturers, allowed themselves to engage in the effort to make sales. The more sales they made and the more paper they could show, and this without any regard to the past due of the paper, the more pleased they were. They fooled themselves into the belief that whatever paper they had in hand or "hocked" was worth face value.

The piano men now know that the good paper had its true value weakened by the false paper that

lowered and practically destroyed the value of the good paper, in that the receipts from the good paper did not produce enough cash to cover the losses entailed by the cheap stencil and no-tone piano paper.

All this is but an iteration and reiteration of what has been said in these columns thousands of times, during good and bad seasons, but never before has there been so good a time for dealers and manufacturers to eliminate the evils of piano selling, for there now are clean houses all through the trade. The manufacturers having found just where they stand can not afford to "hook up" with any dealer who does not come clean as to his finances.

It would seem as though whatever reform is attempted must rest with the supply people, who certainly have felt the depression in a way that causes those who know the inside of piano supply results to wonder that more care has not been taken as to the methods pursued by manufacturers as to their accommodations toward the dealers.

Always, however, during the past several decades the supply people, following the dealers, have been giving accommodations to manufacturers based upon paper quantity instead of quality.

Quality and Profits

Here is again given that illustration as to the selling of pianos based on name value and quality. If the piano paper of the dealer is weakened by a lot of worthless paper, the which seems to have been accepted without regard as to the quality and name value of the pianos that produced it, then the accommodations have been granted without regard to basic values. Counterfeit money is no good, and stencil paper is no good, both are alike in values.

Dealers have cleaned up their inventories, their paper has been absorbed in the taking care of overheads, and now is the time to start in with the determination that every sale made will be on a basis controlled by the six rules enunciated herewith.

It is easier to do business right than to do it wrong. By wrong in piano selling the dealer is robbing himself through dishonest sales, believing that mass of paper is better than quality.

The stencil manufacturers were the first to be wiped out in the present cleaning up, while the good, legitimate old name pianos of quality have withstood the depression.

Is there anything more positive than what has been herewith said? Those dealers who will last are those who have been honest with their "leaders," that is have honestly tried to sell them. Those dealers who have and are slipping out of the business have transgressed all the rules of good ethical methods, and they have only themselves to blame. *Now is the time to reform, and let us add, with becoming modesty, now is the time to collect.*

WILLIAM GEPPERT.

More About the Suburbs

The shift in population, as revealed by the census, is becoming more and more a topic of study as further details are brought to light by published reports. Some time ago the MUSICAL COURIER commented on this situation and the changing problems of merchandising involved. It is apparent that as the business district grows more and more people are being driven to the more peaceful environs of the outlying parts of the big cities or in the neighboring territories within easy commuting distance.

¶ The proof of this is easy. Selecting a few of the larger cities more or less at random we find the following state of affairs. In New York the urban population increased from 5,034,475 in 1920 to 5,682,585 in 1930, the figures for the suburban counties in the New York shopping area for the same

periods being 1,108,193 in 1920 and 1,807,416 in 1930. Tabular reports on other cities are:

	1920	1930
Chicago	2,701,705	3,375,325
" suburban counties	646,300	1,807,416
Philadelphia	1,823,779	1,961,485
" suburban counties	693,592	962,464
St. Louis	772,987	822,032
" suburban counties	237,257	368,832
Baltimore	733,826	801,741
" suburban counties	118,225	178,661

¶ Other cities could be analyzed to much the same purpose. It is enough to point out the general trend. The real point is how to utilize this knowledge in a practical way. For many stores in other lines, the suburban branch store presents itself as an obvious solution. For the piano dealer in the large city, however, it is a more complex problem. In the first place, branch stores have not entirely proven the most successful solution in the past. Local sub-agencies likewise have disadvantages. It is a difficult problem—but the suburbs must be served. Sales follow the home.

Leon M. Lang Now With Lyon & Healy

According to an announcement made by Lyon & Healy of Chicago, Leon M. Lang has been formally installed as head of a new Division for Advancement of Music, and makes permanent the temporary arrangement previously printed in the MUSICAL COURIER. In an official statement made by Clyde H. DeAcres, first vice-president and general manager of the company, the following details were added:

¶ "Here at Lyon & Healy, we have reversed the usual order of things," said Mr. DeAcres. "The interest of the new division is not to be centered in the sale of pianos, band and orchestra instruments, sheet music, harps or other musical goods, but entirely in furthering a deep appreciation of the happiness that music gives and the means through which it is obtained. We expect the far-reaching effect of this viewpoint to make itself felt in retail and wholesale contacts, in both Chicago and Cleveland. ¶ Mr. Lang is unusually well-fitted for this new division. He is a man of broad business experience; a self-made man who has come up from the ranks and who is recognized as the outstanding man in the piano industry in his special field. Last year he resigned to go into social service work and carried his message of happiness through music to service clubs, high schools and civic organizations on the West Coast.

¶ Through the persuasion of Steinway & Sons we were able to bring Mr. Lang to Chicago for a series of conferences dealing with the promotion of music and we became so impressed with his ideas and ability that we immediately proposed a permanent connection. He will devote eight months a year to this new activity, the remaining four months he will spend in special promotion for the Steinway piano and in continuing his social service work."

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Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Word of Good Cheer From the President of Kranich & Bach—Lessons Learned by Hard Times Valuable for the Future

Sarasota, Fla., Oct. 2, 1930

When this is read The Rambler will have arrived in the North, and again will take up his work in that section of God's Country. It has been a really wonderful visit paid this section that is dubbed "America's Playground." There is much to commend it in this direction, and while there is that depression existing that now is felt the world over, there is a light of hopefulness shining that causes one to wish to compare this feeling of hopefulness with that of the Northern sections.

That Florida sunshine is good for much, especially during the summer months, it still holds good for the winter seasons. The Rambler has been able to assimilate some of this Florida hopefulness, for the products of this State are claiming much, and now that the tourists are coming here to play there is brought much of the money that the pessimists say does not exist.

The bookings for this winter are splendid and betoken a much greater list of those who want to play and get relief for what has been created by the depression in this country, much of which is caused by those things that some people always imagine are going to happen but which do not.

There is much news coming to The Rambler in this section, and that from the Northern States, that causes optimism to spring up. In the piano business it will be found, as time rolls on, that this past depression will bring good, in that piano men will have been able to learn the necessity of studying overhead, of bringing their expenses within the range of present sales, and of carrying on along lines that will enable the making of profits, which may not be as large as during peak years, but which will at least be satisfactory.

That the hopefulness that betoken confidence in the piano is not lost entirely, here comes a letter from the President of one of old line makes that has a history of many, many years. Jacques Bach Schlosser, president of Kranich & Bach, has that attitude of confidence that should be accepted by all in the piano business who follow the right lines in piano making and selling. Mr. Schlosser writes:

New York, Sept. 22, 1930.

If, as we are told, present conditions of business in this country are largely due to "psychological" causes existing in the public mind—then, Optimism, and Stability, on the part of business interests, are what are needed.

The House of Kranich & Bach is Optimistic, and Confident of the early resumption of a normal demand for fine pianos!

As for Stability—no organization could stand more staunchly for Quality-and-Price Maintenance—or for Integrity and Loyalty to business relationships.

Yours for the right sort of psychology, fostered by courage and nourished by faith!

Sincerely,

Jacques Bach Schlosser,
President.

There is no question in the mind of The Rambler but always will there be a music demand for the high grade pianos. The Kranich & Bach can well expect that music demand to reach out for that old and reliable make of piano. Such words of confidence, if repeated by all the other leading manufacturers will create the same confidence in the people.

E. A. Francis Says That Business Is Still Good and Proves It by Taking a Real Vacation

Here is another evidence of returning confidence, this about a well known dealer in Illinois, who says his business is going on so well that he is going to make a trip to Florida this winter, which evidently means that he has

made enough money the past months to take a vacation of this kind.

E. A. Francis, of Galesburg, Ill., writes The Rambler: "Your articles from Florida intrigue much, and that will be our destination part of the coming winter, despite the 'repression,' as Andy calls it. We are still making money in the piano business, following closely your oft repeated advice to keep the overhead down. On my South Western trip last winter I found and interviewed various dealers in the different states we covered. Most of them were taking a licking laying down, the Steinway representatives being exceptions." Just to prove what he says as to his own business, he sends a clipping from a Galesburg paper:

Business Still Good

Despite the general business depression, the Francis Piano Co., operating from their home, 65 Highland Avenue, are enjoying a nice business. They recently sold the 5th piano to the managers of the Weinberg Arcade Roof Garden, as well as at Champaign and Macomb; a player piano to a school teacher in Monmouth, a piano to the Bethel church, N. Cedar Street, and yesterday delivered one for the new pavilion at Lake Storey. It pays to advertise and see Francis first.

Other dealers in Illinois who are "repressed" should take this evidence of the possibilities of selling pianos, if this Francis house can do what is shown here. Mr. Francis is one of the Old Timers, and if he can go out and sell pianos the younger men in the business should be able to do likewise. Get after the prospects and then sell them. It can be and is being done.

Pianos for Cash—Placing the Pianos in the Schools Where They Will Do the Most Good

The Rambler is somewhat interested in the following clipping from the Tampa (Fla.), Tribune, which shows that the public schools of that thriving city are supporting the piano:

30 Pianos Offered to Schools for \$1000

Proposal to purchase 30 first-class pianos for \$1000 for use in the music departments of city schools, was submitted to the country school board yesterday by M. L. Price, in charge of the orchestra and music at Hillsborough High School. Price recommended the purchase, saying the offer was made by purchasers of a bankrupt concern. He also recommended the purchase of \$500 worth of orchestra equipment for Hillsborough High, and the same for Plant High.

Price added that 20 of the pianos could be purchased for \$800. The board took his recommendations under consideration for later action. It was pointed out that heretofore the schools had used rented pianos or instruments loaned by music houses.

These pianos are probably part of the Turner stock bought in by the Price house, both houses having gone into the hands of creditors. The Turner house, when its stock was sold, had something like 275 pianos which were bought in by the Price house, which was forced into bankruptcy, when, it seems to The Rambler, it was solvent. The probabilities are that these thirty pianos represent much of the Turner stock. The Price business is being closed out, while Turner has gone into the piano business again at Miami. He is operating along his usual aggressive lines, utilizing the radio for advertising and carrying the Baldwin line.

This item recalls to The Rambler the difference in what \$1,000 formerly did and what is offered in this school prospect. In the old days in New York it was the usual thing to give a dozen pianos for \$1,000 when a manufacturer was hard up and needed money to meet his pay roll. Then a dozen pianos would be loaded up on trucks in the Harlem region, and after the truckmen telephoned in to the one who had the money to give for the round dozen would give it to the manufacturer hard up, and the one with money would have a dozen pianos bought for less than the cost of manufacturing.

How much better, however, that the schools should get the advantage of this sacrifice than that they should be thrown on the market for the same money or even less. Such a sale places these pianos where they will do good, and releases pianos to the dealers from the manufacturers as business picks up.

Dr. Griggs Falls Heir to an Estate—A Worthy Reward

The Rambler is pleased to read the following clipped from the New York World of recent date, not because it comes from the state of Florida, but because it tells an

interesting story of the writings of that good, brain-stimulating writer, Dr. Edward H. Griggs, whose writings have done so much good, and whose lectures throughout the country reach thousands that receive the benefit of his wonderful philosophies. The World story is as follows:

Dr. Edward H. Griggs Gets Admirer's Estate

Miami, Fla., Sept. 19.—Edward Howard Griggs, president of the department of philosophy of the Brooklyn Institute of Arts and Sciences, is \$3,500 richer today because of the admiration of a lonely aged Miami resident for Dr. Griggs' book, the New Humanism and Certain Lectures.

William Robinson, a former resident of Buffalo, came to Miami several years ago and lived entirely to himself, making no acquaintances or friends and having no relatives. Becoming ill, he refused to be attended by a physician, saying he would fight for life alone as he had lived it. He died June 8.

In his will Robinson referred to the inspiration he had obtained from reading the works of Dr. Griggs and willed him his entire estate.

The readers of these columns have had occasion to have some of the thoughts of Dr. Griggs applied to piano making and selling. Dr. Griggs' books cover a wide field of learning and no man but can become better through his teachings. Certainly this bequest to the noted writer and lecturer is a compliment and will tend to encourage the Doctor in his great work.

"The Stick" Presents Some Interesting and Constructive Thoughts for the Piano Man

The Rambler has just received his old friend "The Stick," that thrilling little publication that has received the praise of this paper time and time again. This last issue comes from Landsdale, Pa., the offices of the Perkins Glue Company, which sponsors "The Stick" having been moved from South Bend, Ind., taking its editor and Sales Manager A. B. Maine in the transfer to the Pennsylvania General Offices.

The Rambler remembers writing Mr. Maine about the bright and sticking lines formerly carried at the bottom of each page of this interesting publication, the which had been lost for a time. The Rambler is glad to see that Mr. Maine now has these bright lines restored. The probabilities are that the work entailed in giving the lines took too much time and thought; for it is not easy to arrive at lines that will attract attention and stick in the mind. But here is one in the last issue that will stick "like Perkins Glue": "Brains create. Tongues criticize." Here is another, "To fill your job, fill your mind." There are eight of these little comments. Try and get up that number each month and see how hard it is.

There is another thing in this issue beside a long article by Floyd L. Webster, "Successful Drying of Fancy Veneers," which appeared in the "Furniture Manufacturer," and that is a little skit by Sales Manager Maine under the heading "Ravings of the Sales Manager," that is worth while:

Did you ever hear the one about the letter a music house got from a delinquent installment account?

"I got your letter about what I owe you. Now you be patient. I ain't forgot you and ain't going to. Please wait, when some fools pay me I pay you. If this was Judgment day and you was no more prepared to meet your Master than I am to meet your account you certainly would have to go to hell.

"Hoping you will do this I am,

"Yours truly,"

We don't get letters quite so hot, except as we read between the lines.

Sales Manager Maine's suggestion that he is able to read between the lines of some letters that are akin to the one printed herewith will remind piano manufacturers and dealers that "Collect Now" is well in order, no matter what the past due fellows write.

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Guy Maier and Lee Pattison

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